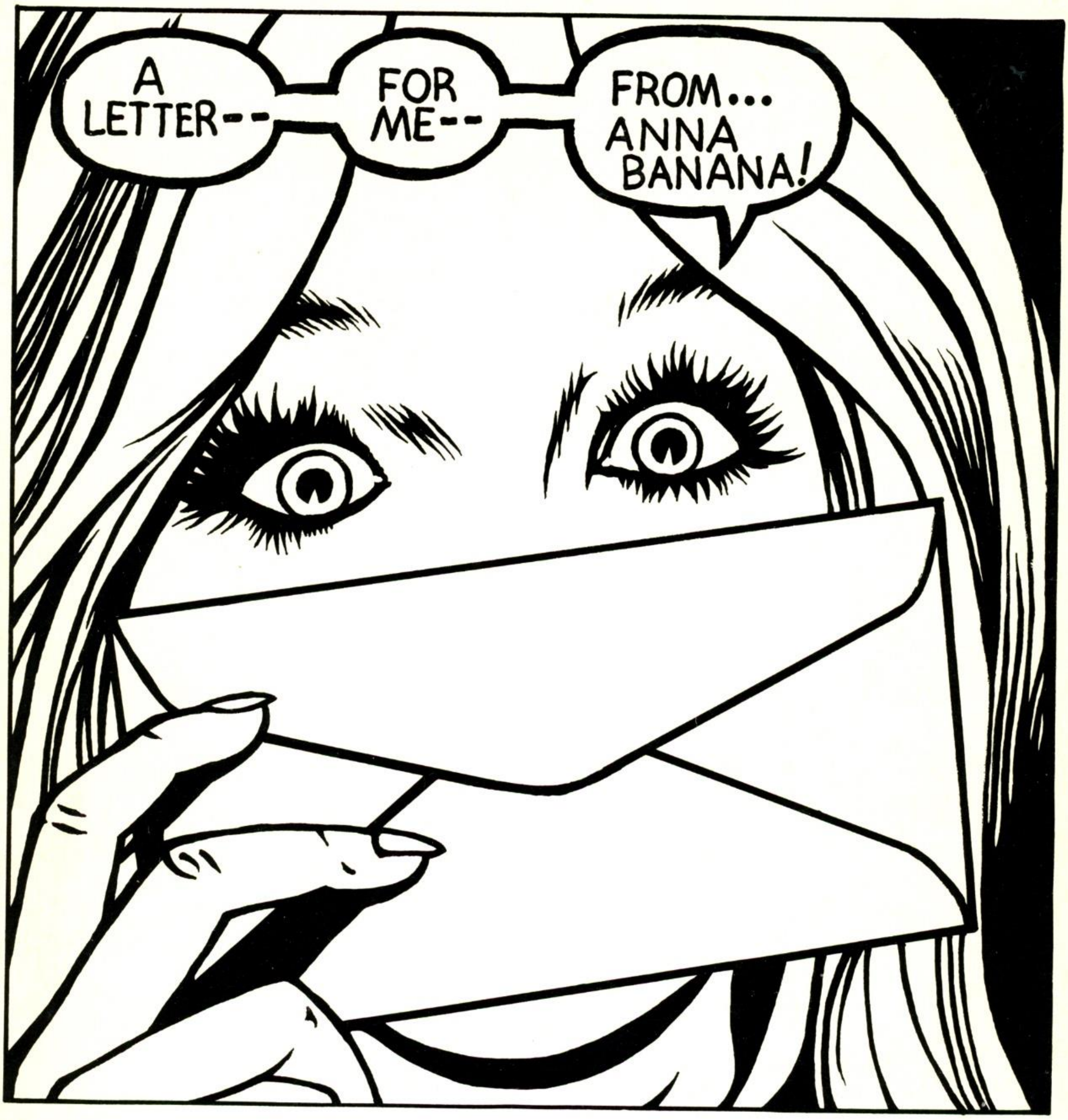
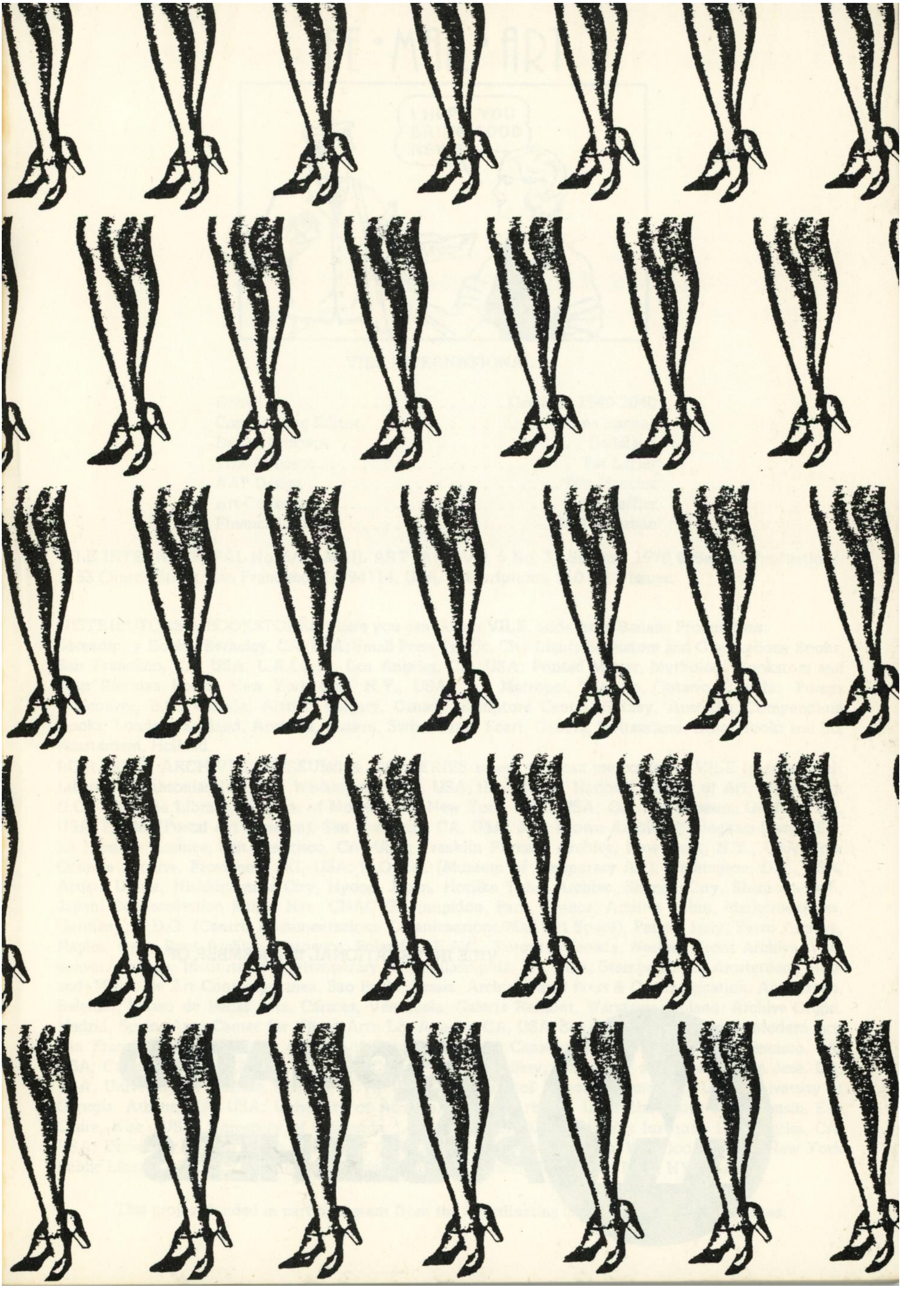
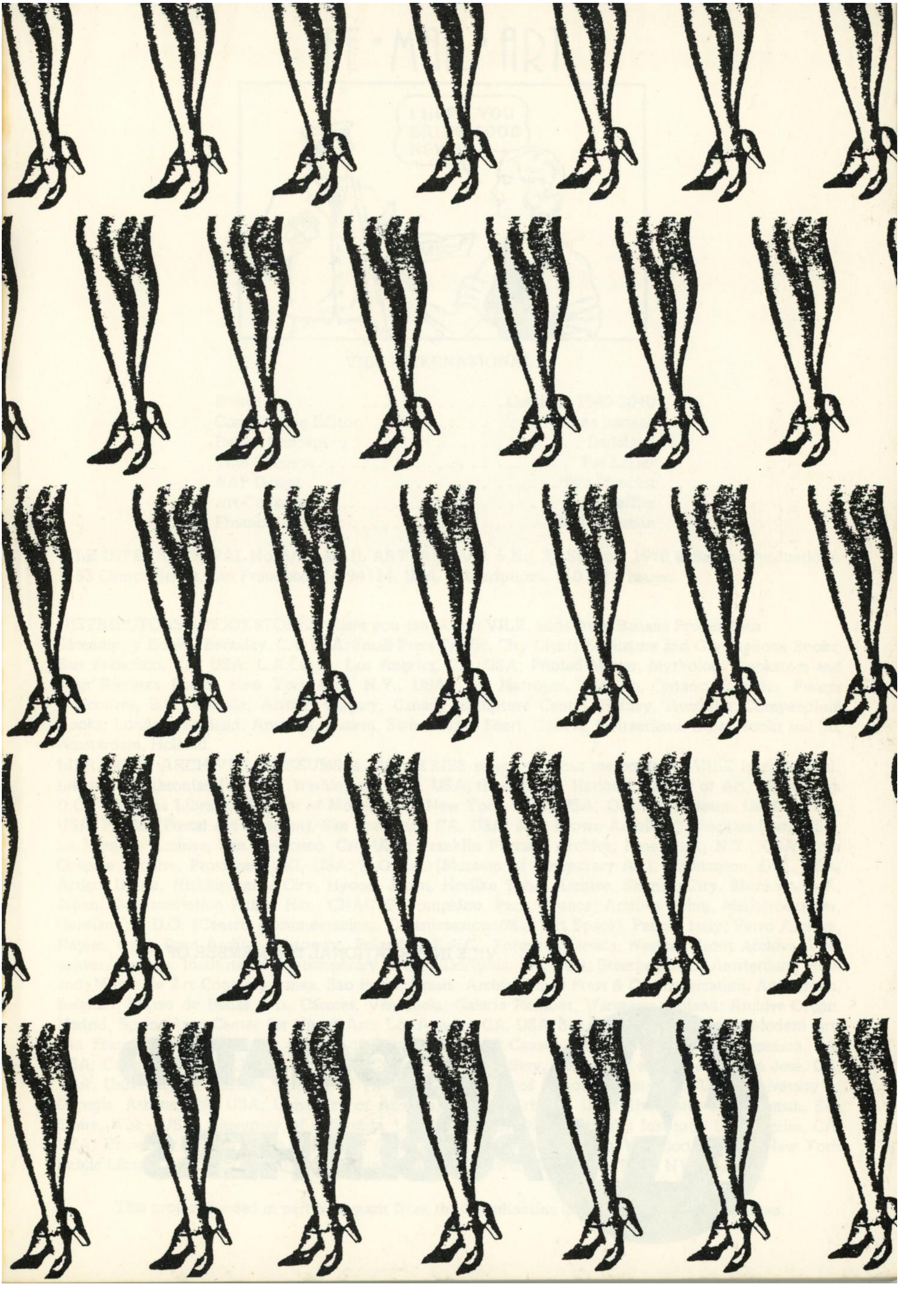



# FE·MAIL·ART





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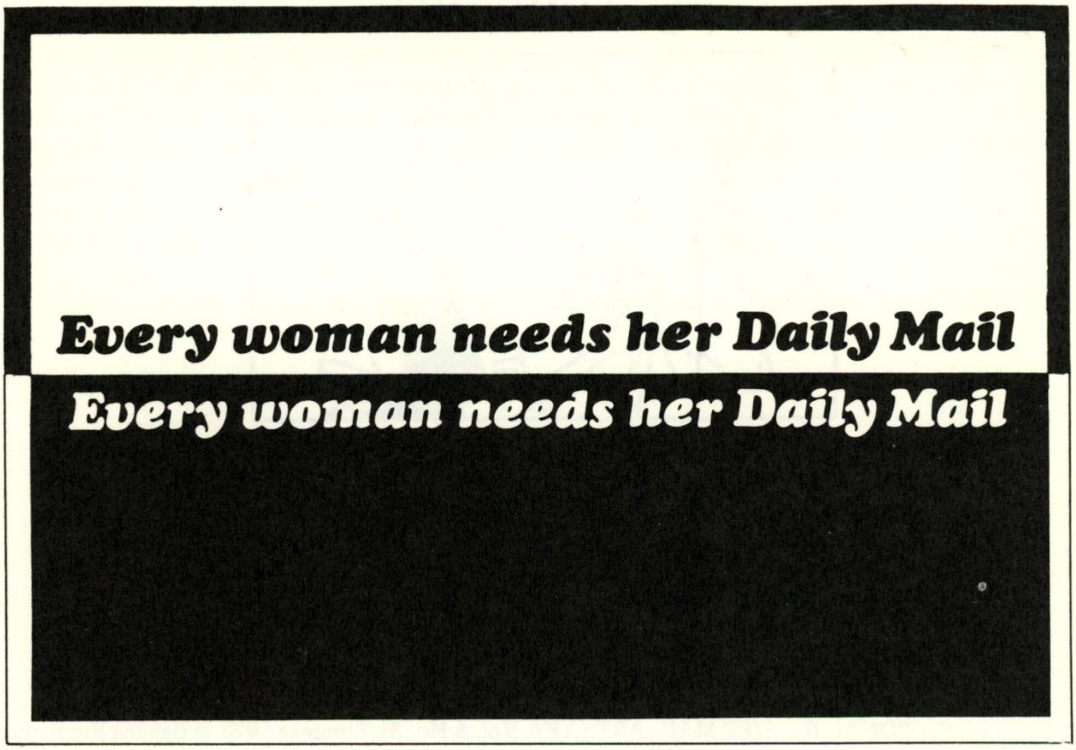
Editor . . . . . . . . . . . . . . . . . . . . . Gaglione 1940-2040
Contributing Editor . . . . . . . . . . . . . . . . . Anna Banana
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This project funded in part by a grant from the Coordinating Council of Literary Magazines.




Anna Banana, USA

# INTRODUCTION

Here we are at VILE 6, and as anyone who has seen previous issues can see, we're going through some changes. We've decided to drop the "LIFE-like" cover format because of the inevitable result if and when Time-Life discovered us. FILE went through it and did not come out the winner, and we see no point in fighting such a battle ourselves. It's hard enough to keep operating without taking on the corporate giants.

The size change, I believe, is an economy measure, but is not necessarily a fixed change. That is, by changing the dimensions of this issue, we are opening the door to experimentation in format; althouth my personal favorite is the 8½ x 11 inch format.

With this issue, edited by Gaglione (1940-2040), we return to the 'theme' issue, in which all material included relates to a theme—in this case, women involved in Mail-Art. Visual poetry is the next theme edition waiting in the wings in hopes of a grant. Future editions edited by myself will probably continue to combine random art news, photos and works along with poetry and fiction because I like the mix.

Since we don't come out often enough (4 times per year) to gain any of the mailing or tax benefits available to 'regular periodicals,' we're feeling more inclined to make each issue a book unto itself, under the umbrella: VILE/ Dossier Editions, but with titles which relate to the content theme. Subscribers would receive two consecutive issues, whatever their theme and format.

This FE-MAIL ART issue, taking its title from a rubber stamp on a postcard by Pat Larter of Australia (see back cover), is not an art magazine in the literal sense, but rather an authentic dossier of documentation of an on-

going process. Rather than sending out a mailer soliciting new material, the contents of this issue were gleaned from the bulging files of the P.A.M. (Postal Art Museum) and the Banana Archives located here in Dadaland, San Francisco, USA.

As we have said in the past, mail-art is largely a communications network amongst artists, and while some works are specifically conceived as mail-art pieces, such as the mail-in shows, the quick-print little magazines, collages, artwork or photos, or add-to and send-on type pieces, a considerable amount of what gets sent is straight information on what that particular artist is doing in their local scene. Whatever the case, the artist extends his or her audience way beyond the local context by their involvement in the mail-art-network. It is a way of showing one's work that completely circumvents the gallery curator, schedule and commercial considerations. Of course it is not free, but with the advent of quick-printing techniques, a direct-mail audience of 100 to 500 is not beyond the budgets of many artists who have come to prefer a responsive, if distant audience to the fuss and bother of arranging a local show from which one may elicit no responses whatsoever!

As a woman artist who had been trying to flog a more conventional 'art product' (batik fabrics and hangings), mail-art was an exciting discovery. Through this medium at least, I was able to get response and interaction that I had felt lacking in my pursuit of recognition from more conventional art outlets. It soon became apparent to me that what I really wanted from my art was the response and interaction that the mail-art provided, and it wasn't long before I gave up the production of art objects which have to be shown and/or sold before I, as the creator, could feel I had connected or communicated with anyone through my work.

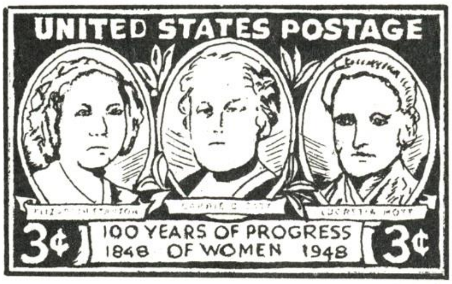
This isn't entirely true, as VILE magazine has become the product of my labors, but as a multiple, it is much more easily distributed and sold than a single length of fabric, into which I used to put the same months of labor.

Another factor which sank the mail-art hook even deeper into my modus operandi has to do with how easy it is to be assertive in this medium. Of course to create any art, one must assert oneself, it is impossible otherwise. But with conventional art productions, one is required to assert oneself twice—once to create the actual work, and secondly, to get that work into some situation where there is at least a potential of response to it. I always found that second part difficult and/or distasteful. One had to become a salesperson or representative of ones works. With mail-art works, once the creation is done, it is a simple matter of addressing and mailing. Of course one has to pay the postage, and there is very little possibility of making any money from such activity; but in my case, at least, it became clear that making money was not why I 'did art' in the first place, although I have never been adverse to getting money from such activity whenever possible.

I liked how the ratio of what I put out was balanced by what I got in—a marked improvement to me over the days of producing precious



©. Postal Art Museum




SLUJ

art objects–AND–I was getting in stuff I wanted! In 1971-2, the Banana Rag flourished, and I built a lot of connections through this publication. Then in 1973 came the move to San Francisco, and my introduction to more sophisticated techniques of production through a job with a commercial printer. FILE magazine, no doubt inundated with Quikkopy mail-art started getting both selective and snotty about the quality of works there were receiving and publishing. Understandably so, but none-the-less, their position inspired me to create VILE as an alternate sounding-board/reflector of what was going on in mail-art.

In five issues, we've come a long way ourselves, and have certainly become a lot more selective than we were in our initial issues–if for no other reason than the sheer volume of submissions–it is impossible otherwise. After doing the first three issues myself, I was happy that Gaglione (1940-2040) wanted to do an issue. His No. 2/3, the special Double International, was the first 'theme issue,' with its focus on mail-art works from foreign artists. In No. 5 (Vol. 3 No. 2), I finally realized the level of technical expertise I initially aspired to, but with a mixed bag of postal and performance works, along with poetry and fiction, which comes not from the mail-art network, but from small-press, literary people, mainly through Len Fulton's 'International Directory of Little Magazines and Small Presses.'

This current issue is broken down into three major sections, Postal Art, Post-Card Art and Correspondence Art. The easiest to identify is the postcard, it being a long established format of which we have many proponents ranging from one of the founders of Berlin Dada, Hanna Hoch, through contemporary mailers such as Angelika Schmidt, Irene Dogmatic, Pauline Smith, etc.

Born in 1889, Hoch was the only woman involved in the founding of the Berlin Dada group in 1918. She and Hausmann were among the first artists to use photomontage, for which her work is mostly noted. At 89, she is still an active artist, as the postcard on page 88 announces her 1976 exhibition at the Musee d' Art Moderne in Paris.

Angelika Schmidt is noted for her one-of-a-kind collages, in which she employs rubber stamps, while Irene Dogmatic's are mostly photomontages of herself in various identities, printed up in editions of 500. Dogmatic and Pat Tavenner (Mail Queen) did a number of collaborations in this format during the peak of Pat's involvement in mailing ('73–'75 approx.). Ruth Rehfeldt in East Berlin specializes in concrete/visual poems, and has employed the postcard as a means of distributing these works.

"Correspondence Art" is another easily described phenomena–letters. Some are written as communication, some purely as art, such as the letter by Marian Palla of Czechoslovakia, whose letter is to be seen on page 91. There are a number of more decorative letters, which also contain straight communications, such as that from Ms. Zazu Pitts, concerning the change of the name of the gallery which she jointly runs, Ms. Pitts. I haven't heard what the new name will be, but apparently prospective new members were not joining as 'Ms. Pitts' was considered to be obscene!

What we are calling "Postal Art" is everything that is neither a letter nor a postcard, but which we have received via the mails. Top on the list of items that are classified as postal-art, are those mail-art mags, quick-print editions of 100 to 300, on an 8½ x 11 or 14 inch sheet, folded twice or four times–such publications as Irene Dogmatic's 'Star Spanieled Bonners,' 'Rover's Romances,' 'Canus Book of Dog Re-




Postal Art Museum

HOMAGE TO JUDITH HOFFBERG

THE MAILBOX IS A MUSEUM

IMAGEZINE
VOL. 1 NO. 4
LA MAMELLE INC. 

La Mamelle

cords,' 'Collected Barks,' etc., some eleven editions to date, in which the material was collected via the mail network; Lisa Baumgardner's 'Modern Girlz,' Rhoda Mappo's 'Road Map,' and my own 'Sometimes Yearly Banana Rag.'

Next in this category are the invitations to participate in various mail-art shows and/or publications–such as 'The Money Show,' organized by Meredith Rogers of the Ewing Gallery at Melbourn University in Australia, the 'California Dada' show held in Sidney's Sculpture Center–a collaboration between Betty Kelly, gallery curator, Terry Reid, glob-trotting art entrepreneur, and myself and Gaglione at this end. Ula Rbaczeh, founding member of Common Press, is part of a group called Uni-Art, in Poland, who organized the 'Circle '77' show in November '77, and the 'Xmas Mail-Art Show' in December. 'SWANK' was a New Year's Eve mail-art show in San Francisco staged by Sabrina Ott and Ms. Elaine Neour. All mail received was opened on New Year's eve. Aside from these mail-art shows, there are mail-art works which involve persons responding to an initial mailing by an artist. Ashely Walker's MALE/MAIL ART Show in Texas, January '78, is of this type.

'Second Coming' is the title of a purely postal-art work, which had its beginnings in Venice, where Jan Van Raay distributed 100 numbered postcards of her own design in postcard racks throughout the city. Each card was addressed to her home in New York City, and bore the following message (in English, German and French): "This is an art process. This card is free. Please return it (or a substitute) to the artist with any message. Thank you." On her return to New York, Jan did a xerox booklet of the 38 original cards that were returned, along with 9 other responses. The booklets were then mailed out to all participants.

Within these postal works, many mediums are employed, but one of the most consistently used, is the rubber stamp. Images as well as words are employed in this fashion, and these are used pictorially, decoratively or structurally in collages and letters. One artist who creates a great deal of her imagery through rubber stamps is Leavenworth Jackson, whose imagination brings forth whimsical and surrealist sceneearios using rubber stamps and a few drawn lines. She has put out several limited edition books of these works, of which we have two printed editions, 'Perseverance Furthers,' and 'This is a BookBookBookBook . . . etc.' which seem to be part of a series entitled 'Clown War 12-A, 12-B, etc." Formerly of San Francisco, Ms. Jackson has moved to New York, where she art directs Liberty magazine and still has time to have her works appear in the New York Times, Village Voice and various other periodicals.

Annette and Aart of the Stempelplats Museum (of rubber stamps) in Amsterdam have begun putting out a publication, 'Rubber,' which features works by whatever artist is currently having a showing of their work in the gallery.

Others whose works fall within the category of "Postal Art" are those who are engaged in 'body art' on the home front, but use the mails as a method of distribution. Cosey Fanni Tutti of COUM in England is such an artist, putting her own image in many contexts–in this issue, in a piece entitled 'prostitution,' which caused quite an uproar in the English Art School where it was shown.

Irene Dogmatic is another body artist, creating photographic images of herself as a



Dawn Rose Gaglione



Banana Archives

punk-rocker and general tough, 'lady bigfoot,' Wonder Woman, etc. Many of these images find their ways into her postcards, but she also distributes them as xeroxes, such as the photos on pages 19-20, and in her little mags, as mentioned earlier. While Ms. Dogmatic is currently pursuing an active role in the punk-rock movement, having formed her own band, she assures us that rather than abandoning her work as a painter, the punk-rock involvement has simply supplied her with more varied imagery for her paintings.

And what else could you call Ms. Pitts "Armpit of the Nation" show, but body art? . . . . whether or not you like it. Likewise, the photos in which Hissie, of Chicano Cinema appears, are definitely of the body-art variety, creating a scenerio through costume, make-up, lighting and dramatic arrangement. These are photos in and of themselves, rather than photos of a performance one might have seen. There was no performance, but rather a photo session in which the images were created.

Branching out from the breakdown of categories in this issue, I would like to speak more generally of the women who are represented, and of the sorts of things they are doing besides that which appears on these pages. Many, for example, are involved in the production and/or editing of publications large and small, creative and documentary. Amongst the better known of such women are those who were involved in Fluxus activities back in the 60's–such persons as Allison Knowles, whose books were published by Something Else Press, and whose "House of Dust" project is included in this issue; Yoko Ono who participated in the Fluxus kits–a sample page of which is to be found on our page 41-2; and Mieko Shiomi who assembled an international book of spacial poetry from contributions from the mail-art network. Of these women, the only one still known to us to be active as an art mailer, is Allison Knowles.

If it's information you want, the best all-round source we know is Judith Hoffberg, with her new newsletter, 'Umbrella,' which spans the art and literary worlds with apparent ease and agility. A librarian and former editor of the 'ARLIS Newsletter,' and enthusiast for new developments in the field of books/art, Judith embodies the most unique combination of skills, knowledge and connections I have ever met. An insomniac and avid reader, she's in touch with what's going on in more circles than anyone I have ever met/read. The $12.50 subscription fee to her bi-monthly newsletter is a steal when you consider the concentrated shot of information it brings you.

Besides her activities as art/book information specialist, Ms. Hoffberg is also the instigator and co-curator of a gigantic show of artist's books–Artworks and Bookworks, shown at LAICA (Los Angeles Institute of Contemporary Art) from Feb. 27 through March 30/78. There are over 700 artists participating in this show, which will also be seen in San Francisco at the SF Art Institute, in New York at Artist's Space, and in New Orleans at the NO Contemporary Art Center. The latest word is that the show will tour Australia.

Another woman coming out of solid academia, with news of current activities, is Howardina Pindell, whose recent article "Alternative Space:Artists' Periodicals" appeared in the Print Collector's Newsletter Vol. VIII No. 4, Sept/Oct '77, detailing the explosion of artist's periodicals from the beginning times when the



Postal Art Museum

Futurists and Dadaists employed the printed medium, up to current works and times. It is understood that Ms. Pindell is in the process of expanding this article into a book on this subject.




Library of Art

A regular newsletter of information on shows and performances is by Annette Baach of Koln, Germany, called Baack'scher Kunstaum, which covers activities in her gallery, and which is sent out on an international scale.

Those interested in archiving their works should keep in mind the following two archives: Jean Brown Archive in Tyringham Massachusetts, which collects early Dada, Surrealist and Fluxus material, along with contemporary postal works. Visits to this archive are limited and should be arranged in advance, by letter. Franklin Furnace is another archive of contemporary art publications, under the directorship of Martha Wilson. Located at 112 Franklin St., in New York, the archive is open to the public during regular business hours. The existance of these archives, along with a newish bookstore called Backworks, run by Barbara Moore, which stocks only Fluxus documentation and other early mail-art works, give evidence of the growing number of artists involved in publication as a medium of creative expression.

Other publications with women at the helm as editors, producers, publishers, either by themselves or with a partner or group, continue to proliferate. Sometimes they are one-shot efforts, such as Rabbit Pellets by Smart Sue, who, since her first effort, has dropped from sight. Others continue on a regular or irregular basis.

Jeanie Black was among the early mail-art book collators, putting together several editions of '8 x 10', an unbound portfolio of works in which the contributing artist sent in 200 copies of their piece(s), and Ms. Black collated, packaged and distributed the assembled works as editions of '8 x 10'. Another collation publication which is still in operation is 'Geiger'–a magazine of experimental poetry from Italy which is co-edited by Guilia Niccolai.

Beth Anderson of New York produces 'Ear' magazine on a monthly basis, covering news on experimental music, sound poetry, new music, video and all creative developments related to sound. 'Soft Art Press,' a quarterly mail-art magazine from Switzerland which reproduces postcards, rubber-stamps and mail-art notices, etc., is produced by Noemi Maidan.

Janet Schmuckal, of the Museum of Temporary Art in Washington D.C., is the editor, producer of 'Mota,' which covers activities in her gallery, and has eleven issues out to date. A new venture, 'High Performance' magazine, is coming out of Los Angeles, under the editor-



**Mamie's Bulging Mail Bag**

**Gettysburg, Pa.**

When Ethel Wetzel retired as Mamie Eisenhower's secretary in August, the former First Lady took over the job of answering letter writers herself — in longhand.

But Mrs. Eisenhower, who has answered more than 10,000 cards and letters since turning 80 last fall, says she can't continue the correspondence

"I'm swamped and simply can't handle the job anymore," she said yesterday in announcing that her mail will be forwarded to the Eisenhower Library in Abilene, Kan.

The local post office delivered nearly 400 letters over the July Fourth holiday, the result, Mrs. Eisenhower said, of her 61st wedding anniversary on July 1 and her interest in school children and senior citizens. *Associated Press*

Banana Productions

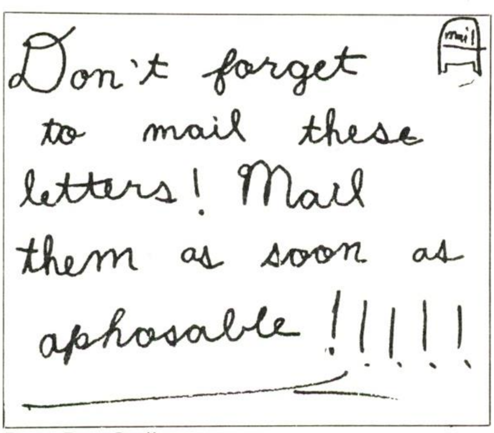
ship of Linda Burnham, dedicated to "providing a chronical of performances produced each year in Los Angeles and elsewhere, and as an exhibition space in which performance artists can present documentation of their works."

Barbara Radice is the associate editor of DATA magazine, a slick international art magazine from Italy, which is bi-lingual (Eng. and Italian), and has a policy of running a feature story in each issue on art activities outside of Italy. For example, in their No. 26, there is a story on the Australian Biennial, and No. 27 features the California art scene in articles by Lynn Herschman and Carl Loeffler, both from San Francisco.

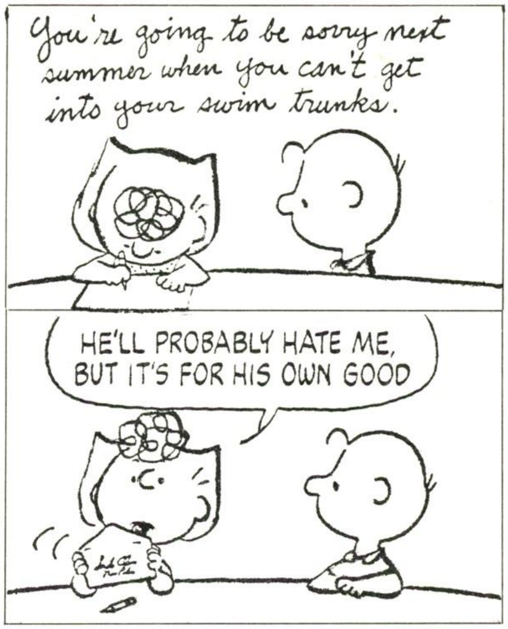
Another beautiful edition which has come out in the last year, is a catalogue to the show "Premiere Fete de la Lettre"—a visual poetry show in Paris held in November '76. Both an organizer of and contributor to the show and catalogue was Joan Rabascal, whose work appears on page 33.

La Mamelle's big International Rubber Stamp Show in April-May '76 would never have materialized without the enthusiasm and organizational work by Carol Law, herself into multiple images for years, including those made by rubber stamps. Besides organization and enthusiasm, Carol contributed an article to the show catalogue, and a number of works to the show. A long-time enthusiast of experimental media, Carol has participated in many mail-art shows utilizing black and white and color xerox technology.

Betsy Davids is another Bay Area artist involved with multiples. She and her partner Jim Petrillo of Rebis Press specialize in the publication of limited edition, fine art books, such as




Dawn Rose Gaglione




her own 'Bathtubby' which was also a performance piece), or Johanna Drucker's 'As No Storm, or the Any Port Party.' Besides their unique books, which are truly 'art objects,' with their covers of wood or mylar or leather, Rebis publishes many comical and/or satirical broadsides, written by Betsy.

A newcomer to the women's publishing scene is 'HERESIES: A Feminist Publication on Art and Politics,' started in New York in 1977 by a collective of 23 artists and writers. Whether or not they will connect up with the mail-art network is yet to be seen, but they were in attendance at the first Associated Art Publishers Conference/Convention held in San Jose in October '77.

Another woman who has been consistently involved in the mail-art network in the past few years, is Pauline Smith, with her 'Adolph Hitler Fan Club,' and more recent 'Corpse Club.' Because of the controversial subject matter, she has been harrassed by British authorities, postal and otherwise. My view of her use of this theme is that it reflects what she sees happening around her, rather than it being a policy she advocates. Upon the occasion of a train wreck, caused by a bomb which split the cars open "like peeled bananas," Pauline sent a postcard with the headline to me, for my banana collection. A day or so after she mailed it, she returned home to find the British Bomb Squad ran-



May & Ray

sacking her apartment in search of a 'bomb factory.' They found none, so left her alone with the mess. She has since moved and things seem to have quietened down, but not Ms. Smith—her mailings keep coming.

In postal art, one is not limited by age, as the network has witnessed in the works of May Wilson of New York, who is still active in her 60's, and the works of Ms. Generality (Canada's answer to Mae West), who has likewise passed beyond the realms of postcards, stamps, rubber stamps and the likes. May Wilson is better known for her assemblages, rather than her mail-art, but that is probably because those works are more showable/saleable, while the mail-art is more a communications process for her—or at least, an art form which is given little recognition in the major art media.

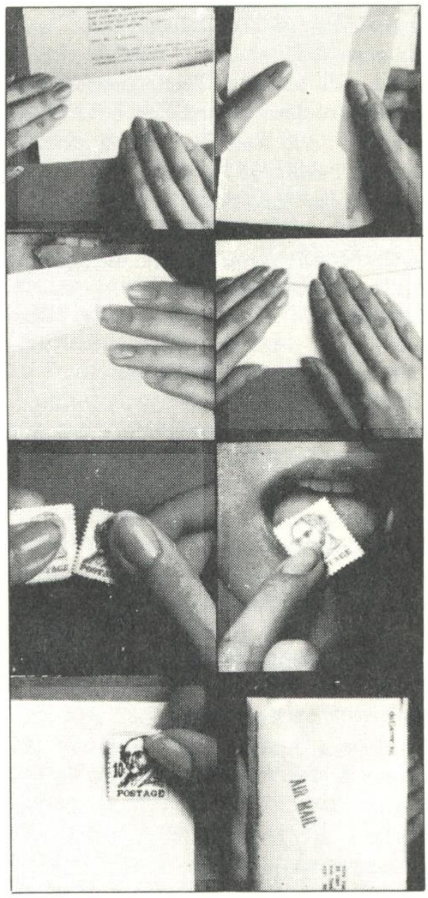
There is no censorship in mail-art, except on the receiving end. What gets kept by other correspondents or collectors and librarians, depends a lot on their situation. Some keep everything, some recycle and send on, some edit and file . . . but from the sending end, the whole thing is wide open.

Having expanded on the individuals in this issue, I find myself reflecting on what the overview reveals—that women have moved into the medium of publication, either on the small-press level with general distribution within a limited audience, or on the even smaller level of 'Quikkopy' artist runs, to put their work out specifically to those in the mail-art network. There is an over-lapping of works that are distributed in both circles, but generally those publishing at the small-press level are not directly involved in the mail-art network, although they may do a good deal of their sales and promotion via the mails.

The other overlap I've noticed is that of women whose performance works have found their way into this issue on the basis that they a) sent a notice via the mails, and b) are women. Such a show is "Art Action by Women" at the Target Gallery in Oakland, being put together by Jill Hoffman and Lucy Childs. The show will consist largely of women performers, but will have works by women on the walls, including a xeroxed edition of this issue.

Inclusion of these works demonstrates the diversity of mail-art, and of the women artists represented here, who seem to be aware of the dead-end of specialization, and who are determined to spread word of their local activities to a broader audience.

In fact, that seems to be what it's about for ALL who are involved—it's a reaching out to interested persons wherever they are. Persons who will appreciate and respond to one's works are much more stimulating for the artist than a passive public which doesn't understand or care.




Postal Art Museum

# CONTENTS

# POSTAL ART



Ms. Nancy, USA




Pat Larter, Australia




Pat Larter, Australia

"THE SECOND COMING"

(Fishwork #6)

An Art Process by Jan Van Raay

19 July 1976
Venice, Italy



On July 19, 1976 Jan Van Raay will execute, in Venice, Italy, a conceptual art work entitled "The Second Coming," an outgrowth of Ms.Van Raay's 1974 Fishwork entitled "Fish in Venice."

The artist will sign and number 100 "Fish in Venice" photo-postcards and address the cards to herself. A note attached to the cards, printed in English, German and French, will state:

THIS IS AN ART PROCESS.
THIS CARD IS FREE.
PLEASE RETURN IT (OR A
SUBSTITUTE) TO THE ARTIST
WITH ANY MESSAGE.
THANK YOU.

Ms. Van Raay will then proceed to various sites in Venice which have souvenir post card racks. She will place her "Fish in Venice" postcards among the souvenir cards; photograph each rack at its location; record the exact time of placement, and the numbers of the cards, to complete her documentation.

She will continue this process until all of the 100 cards have been distributed throughout the city of Venice. "The Second Coming" will then complete itself.

Jan Van Raay, USA



Jan Van Raay, USA

# October 19th-26th 1976



SEXUAL TRANSGRESSIONS NO. 5

# PROSTITUTION

COUM Transmissions:- Founded 1969. Members (active) Oct 76 - P. Christopherson, Cosey Fanni Tutti, Genesis P-Orridge. Studio in London. Had a kind of manifesto in July/August Studio International 1976. Performed their works in Palais des Beaux Arts, Brussels; Musee d'Art Moderne, Paris; Galleria Borgogna, Milan; A.I.R. Gallery, London; and took part in Arte Inglese Oggi, Milan survey of British Art in 1976. November/December 1976 they perform in Los Angeles Institute of Contemporary Art; Deson Gallery, Chicago; N.A.M.E. Gallery, Chicago and in Canada. This exhibition was prompted as a comment on survival in Britain, and themselves.

2 years have passed since the above photo of Cosey in a magazine inspired this exhibition. Cosey has appeared in 40 magazines now as a deliberate policy. All of these framed form the core of this exhibition. Different ways of seeing and using Cosey with her consent, produced by people unaware of her reasons, as a woman and an artist, for participating. In that sense, pure views. In line with this all the photo documentation shown was taken, unbidden by COUM by people who decided on their own to photograph our actions. How other people saw and recorded us as information. Then there are xeroxes of our press cuttings, media write ups. COUM as raw material. All of them, who are they about and for? The only things here made by COUM are our objects. Things used in actions, intimate (previously private) assemblages made just for us. Everything in the show is for sale at a price, even the people. For us the party on the opening night is the key to our stance, the most important performance. We shall also do a few actions as counterpoint later in the week.

PERFORMANCES: Wed 20th 1pm - Fri 22nd 7pm

Sat 23rd 1pm - Sun 24th 7pm

## INSTITUTE OF CONTEMPORARY ARTS LIMITED

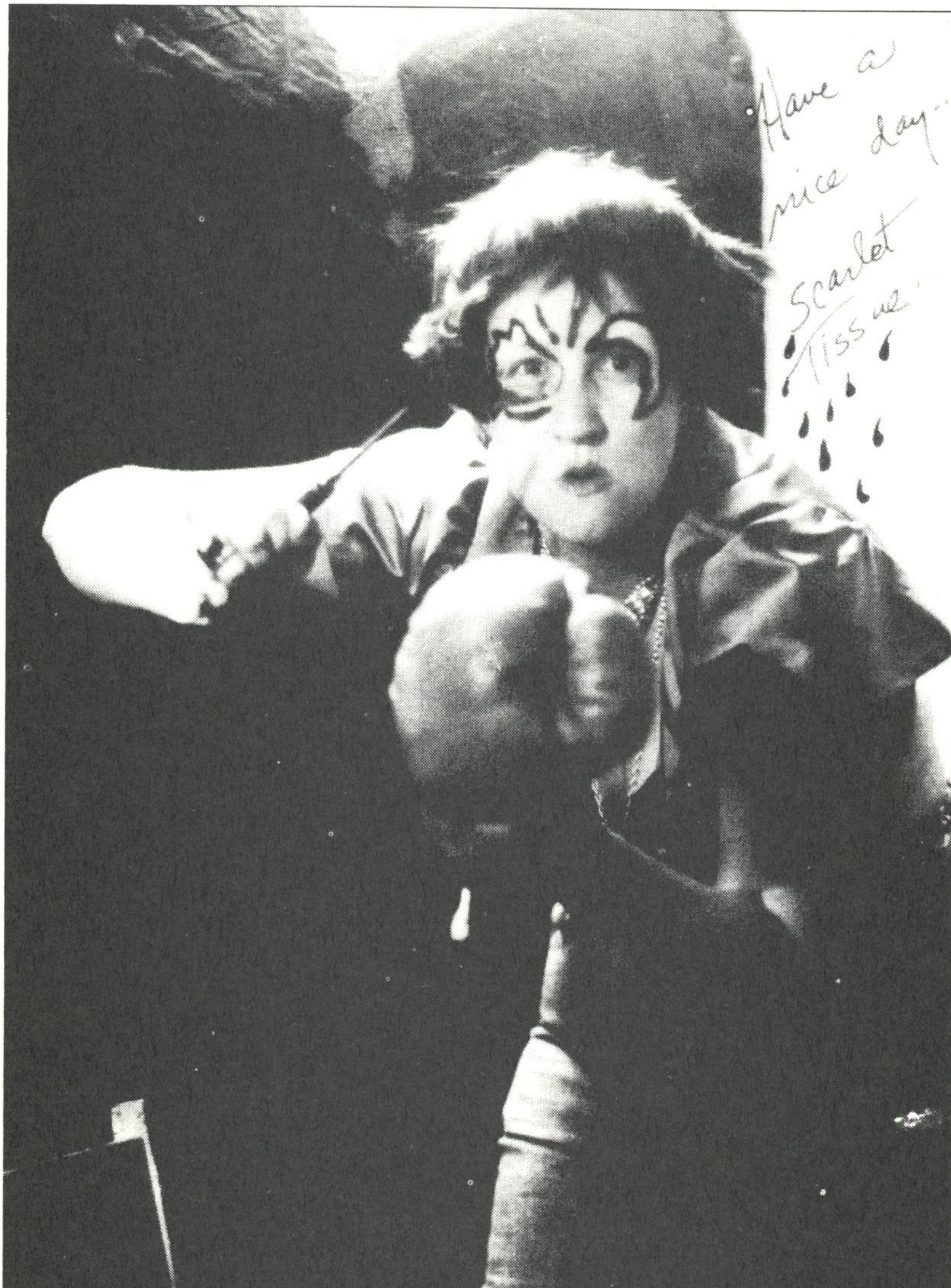
**NASH HOUSE THE MALL LONDON S.W.I. BOX OFFICE Telephone 01-930-6393**

Cosi Fanni Tutti, England





Cosi Fanni Tutti, England




Photo—Anna Banana

Irene Dogmatic USA




Photo—Rick Soloway

Irene Dogmatic, USA

# FIVE YEARS' RESEARCH PROJECT '76 – '80

## 1. being an artist/ definition-note



## 2. a piece of work/ definition-note



## 3. More concrete proposal for creating a new and free cultural atmosphere by means of Art wherever we live in this land

**my baby will be**
**an artist too.**

**project : two definition-notes and one proposal**

**ART DOCUMENTATION**

name: Noemi Maidan

address:

date:

Noemi Maidan, Switzerland

Photo by: Toheii Horuke





Natalia L.L., Poland



Photo—Anna Banana

Anna Banana USA




Photo by: Keith Silva

Anna Banana USA

AS A FEMALE RECEIVING A COPY OF MALE TALES PLEASE RESPOND THROU
THE MAIL IN ORDER TO COMPLETE THIS PIECE.

SEND RESPONSES TO: ASHLEY WALKER: MALE/MAIL ART
805 AVENUE A #2, DENTON TEXAS
76201

YOUR RESPONSE WILL BE EXHIBITED AS DOCUMENTATION OF THIS PIECE
DURING THE MONTH OF JANUARY. NO RESPONSES CAN BE RETURNED.

Dear Anna —

Jane Gilmore gave me your addre
Hope you enjoy this. Let me hear
from you if you get a chance
(and as part of this piece)

All Best,

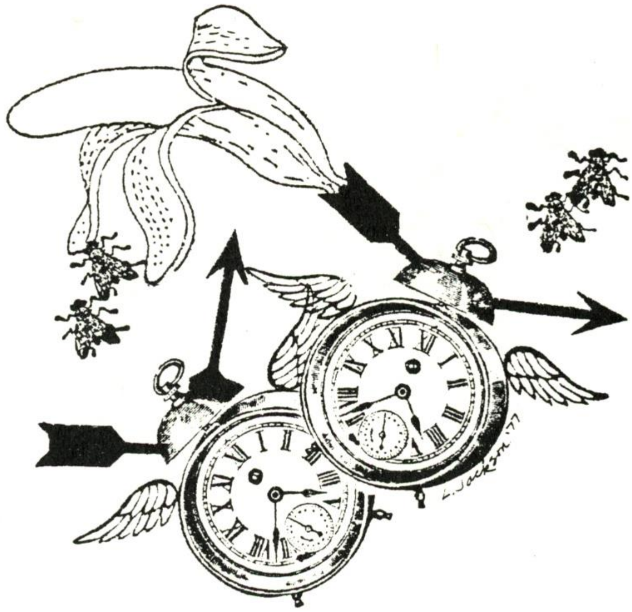
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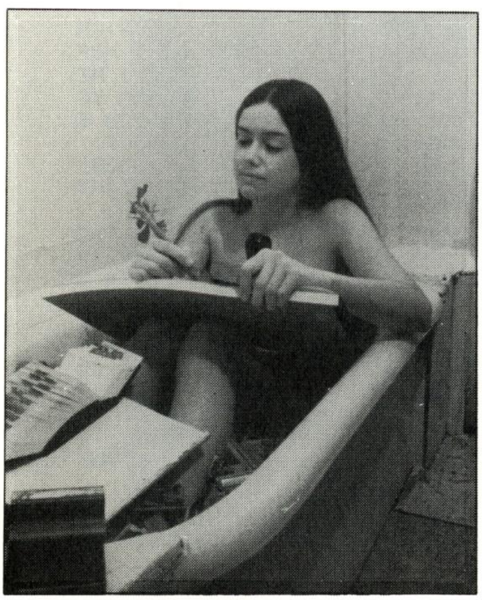

Ashley Walker, USA

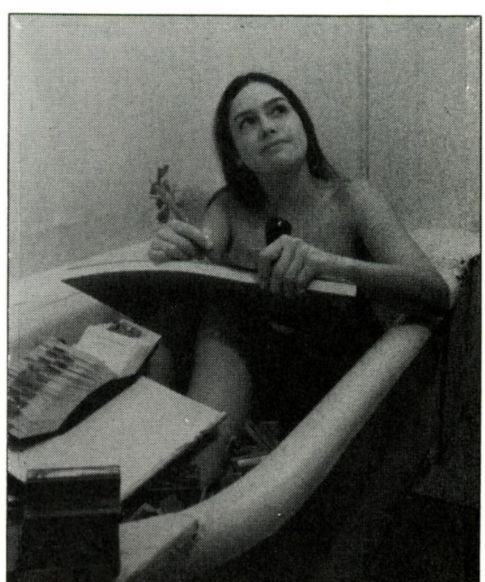
YOUR EARS. KEEPS THEM SOFT. SO ANYWAY THIS GIRL COMES UP TO ME WHIL
WHILE IM SETTING UP AND SHE SAYS CAN I TAKE A PICTURE OF YOUR NOSE?
AND I ASK HER WHY YOU KNOW. AND SHE SAYS THAT AT HER SCHOOL THEYRE
HAVING A NOSE CONTEST'. THERES A GIRLS SCHOOL NEAR BY. HERE STICK S
SOME UP YOUR NOSE. I NOTICE THAT YOURE A HEAVY SMOKER. RIGHT? DRIES
OUT ALL THE NASAL PASSAGES. THIS CREAM ILL KEEP YOUR SINUSES FROM G
GETTING DRIED OUT. THATS WHAT I DO BEFORE I GO TO BED. I PUT A LOT
OF IT UP MY NOSE AND IT KEEPS THE SINUSES CLEAR. GO AHEAD. PUT A LO
LOT OF IT UP. SO ANYWAY, THIS YOUNG GIRL SAYS IVE BEEN WATCHING YOU
AND YOU HAVE A CLASSICAL NOSE. WELL. YOU KNOW WHAT THEY SAY. YOU CA
CAN TELL OTHER THINGS BY HOW BIG A MANS NOSE IS. HAVENT YOU EVER HE
HEARD THAT. ITS TRUE. IVE GOT A BIG NOSE. RIGHT? I FIGURE SHE NOTIC
NOTICED THAT RIGHT AWAY. I KNEW WHAT THAT CONTEST WAS ALL ABOUT. I
MEAN THEY WOULDNT TAKE PICTURES OF JUST NOSES. THERES GOT TO BE A R
REASON RIGHT? SO I SAID SURE. GO AHEAD. TAKE A LOT OF PICTURES IF Y
YOU WANT TO. SO SHE DID. SHE HAD THIS LITTLE NIKKORMAT YOU KNOW AND
SHE MUST HAVE SHOT A WHOLE ROLL. I SAID TO HER. DO YOU THINK YOULL
WIN? AND SHE JUST LAUGHED. I GAVE HER A COUPLE OF CANS OF CREAM TOO
I FIGURED IT WOULDNT HURT. HERE PUT SOME ON YOUR CLOTHES. THATS RIG
RIGHT. TAKE A BIG HANDFUL. SMEAR IT ALL OVER YOUR CLOTHES. KEEPS T
THEM SOFT AND NICE. ITS PURE STUFF. ALL THAT PLACENTA. JUST RUB IT
IN GOOD. PUT IT ALL OVER YOUR SHOES TOO. IT CONDITIONS THE LEATHER.
NO. YOU CANT MAKE IT JUST ON ART. YOUVE GOT TO HAVE ANOTHER HUSTLE.
I SELL STUFF. I BROUGHT MY PORTFOLIO I FIGURED YOUD WANT TO SEE IT.
I GOT INTO SCULPTURE AFTER THE WAR AND IVE BEEN AT IT EVER SINCE. B
BUT YOU CANT MAKE A LIVING AT ART RIGHT? YOURE AN ARTIST? I MEAN HO
HOW MUCH DO YOU SELL? NOT MUCH PROBABLY. AND ON TOP OF IT YOUR STUF
STUFF IS KIND OF NUTS. WHOSE GOING TO SPEND WHAT A COUPLE OF HUNDRE
HUNDRED FOR A BUNCH OF SNAPSHOTS SHOWING YOU SUCKING A BANANA. BUT
EVEN MY STUFF IS HARD TO SELL. I SOLD A COUPLE OF PIECES A FEW WEEK
WEEKS AGO. THE WOMAN CALLED ME UP AND SAID CAN YOU DELIVER. OF COUR
COURSE THATS A FARM AREA SO I LOADED UP THE CREAM TOO. FIGURED ID T
TRY TO SELL THE TIT CREAM AS WELL. YOUR FACE IS DRYING OUT. HERE TA
TAKE SOME MORE. GET IT IN GOOD. PUT IT ON THICK. DOESNT THAT FEEL G
GOOD? I TELL YOU IS WONDERFUL STUFF. BUT ART. NO. YOU CANT DO IT ON
JUST ART. I MAKE THE CREAM RIGHT IN MY STUDIO. IVE GOT THE FORMULA.
SEND IT OUT TO BE PACKAGED. THE PACKAGINGS NICE ISNT IT. I DESIGNED
IT MYSELF. RED AND WHITE. THERES A LOT OF ASSOCIATIONS WITH RED AND
WHITE. WHAT I WAS HOPING PEOPLE WOULD THINK OF WHEN THEY SAW IT IS
COCA COLA . COKE. YOU KNOW. THEY USE RED AND WHITE. ITS FAMOUS RIGH
RIGHT? I MEAN YOU CANT DO ANY BETTER THAN THAT. SO THATS WHAT I HOP
HOPED PEOPLE WOULD THINK OF WHEN THEY SAW IT. AND ITS WORKING. I ME
MEAN THIS STUFF IS SWEEPING THE COUNTRY. WELL FIGURE IT OUT FOR YO
YOURSELF. IF A COMPANY LIKE KRAFT IS GOING TO BUY IT YOU KNOW YOU C
CANT DO BETTER THAN THAT. I MEAN THEY MAKE MARGARINE AND CLAM DIP.
YOU CAN COOK WITH THIS STUFF YOU KNOW. SURE YOU CAN. IT MAKES GOOD
DIP. GOT ANY CLAMS AROUND? IT MAKES WONDERFUL CLAM DIP. THATS RIGHT
HERES ANOTHER CAN. JUST PUT THE CLAMS RIGHT IN AND MIX IT AROUND. I
ISNT THAT GOOD. HERE TRY SOME. PRETTY TERRIFIC. AM I RIGHT? AND THE
CLAMS ARE GOOD FOR YOUR SKIN TOO. YOU DIDNT KNOW THAT? WELL THEY AR
ARE. GO AHEAD. RUB A CLAM ON YOUR ARM. SEE? THEYVE GOT IODINE IN T
THEM. IODINE AND PLACENTA. THATS A WONDERFUL COMBINATION. TAKE A
COUPLE MORE CLAMS AND RUB THEM ON YOUR FACE. A WOMAN LIKE YOU OUGHT
TO START TAKING CARE OF HERSELF. YOUR HOW OLD. I PUT YOU SOMEWHERE
BETWEEN TWENTYEIGHT AND FORTY. AM I RIGHT? WELL THATS JUST WHEN YOU
YOUVE GOT TO START LOOKING AFTER YOURSELF. EAT RIGHT AND TAKE CARE

Ashley Walker, USA

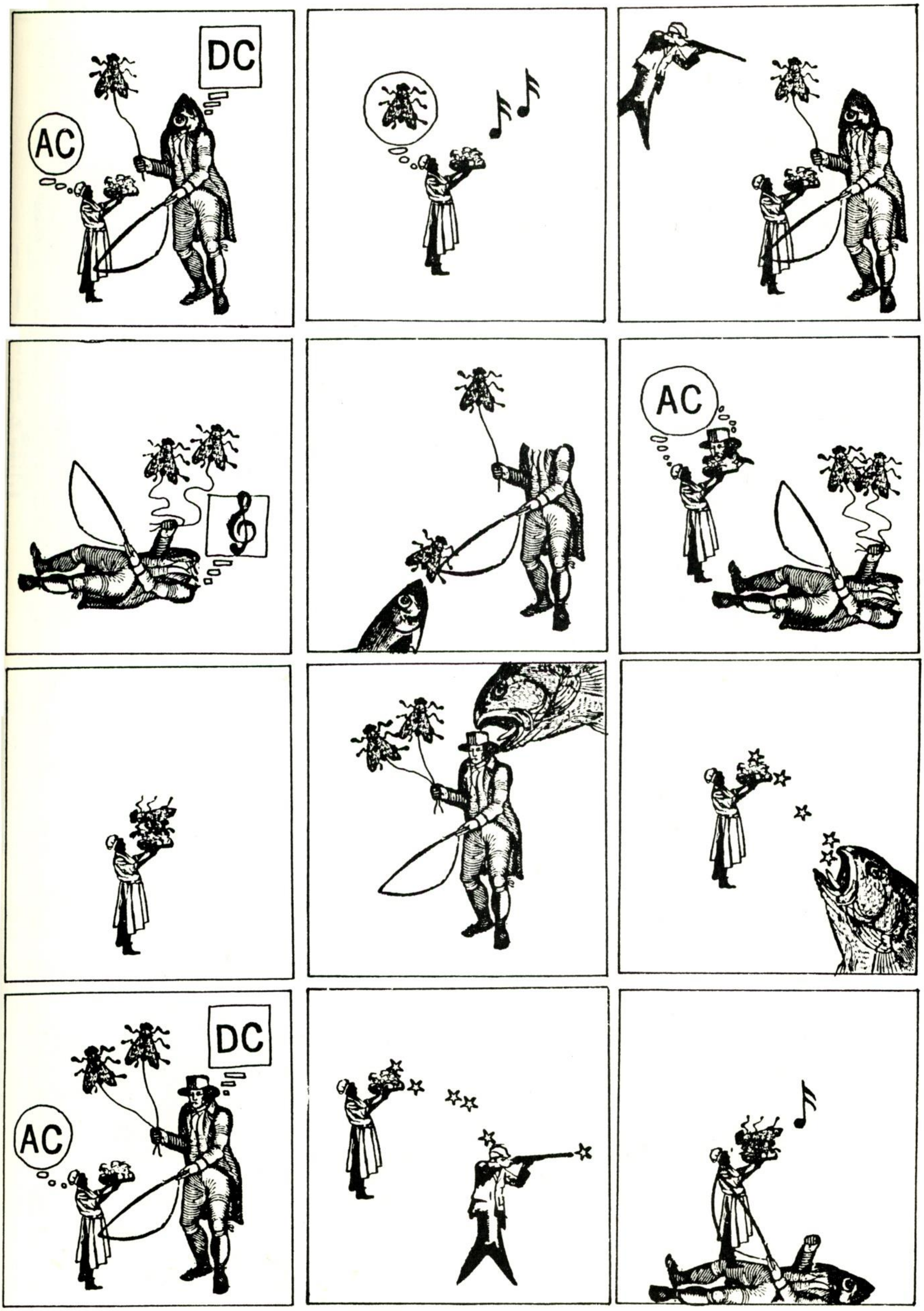


# TIME FLIES LIKE AN ARROW; FRUIT FLYS LIKE BANANAS





Leavenworth Jackson, USA



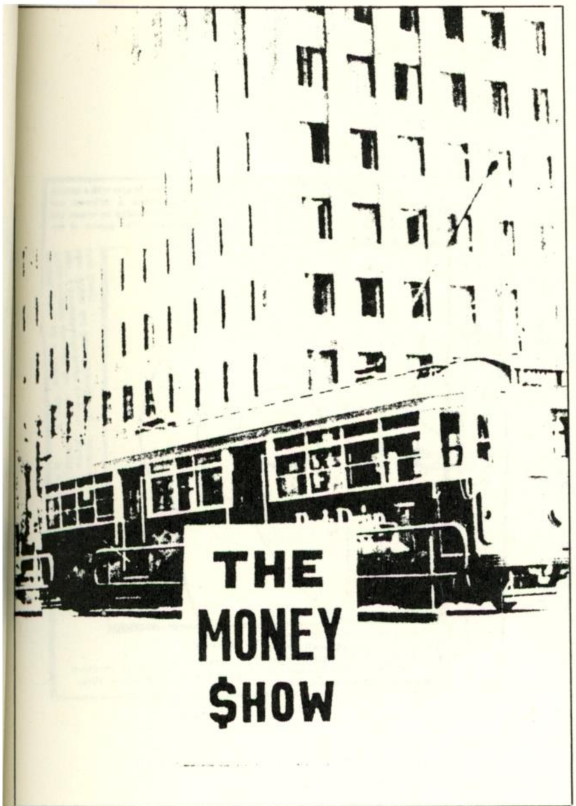

Leavenworth Jackson, USA

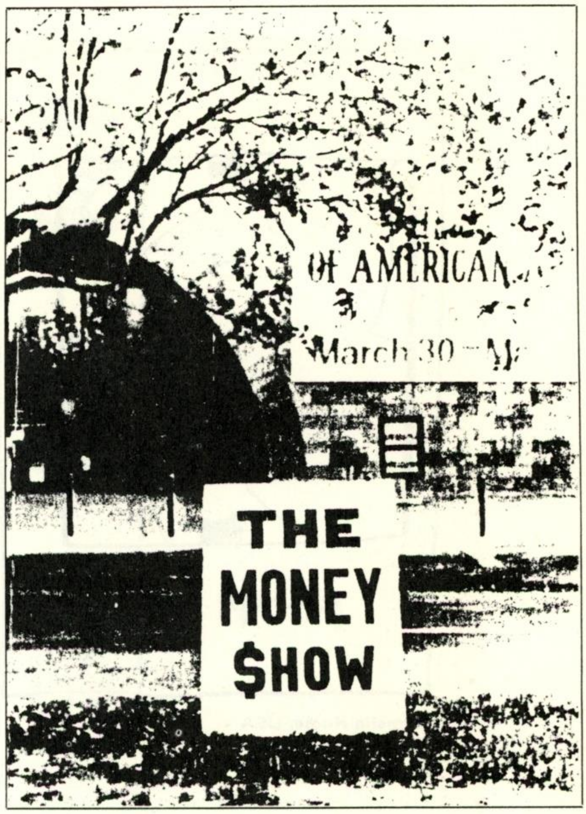


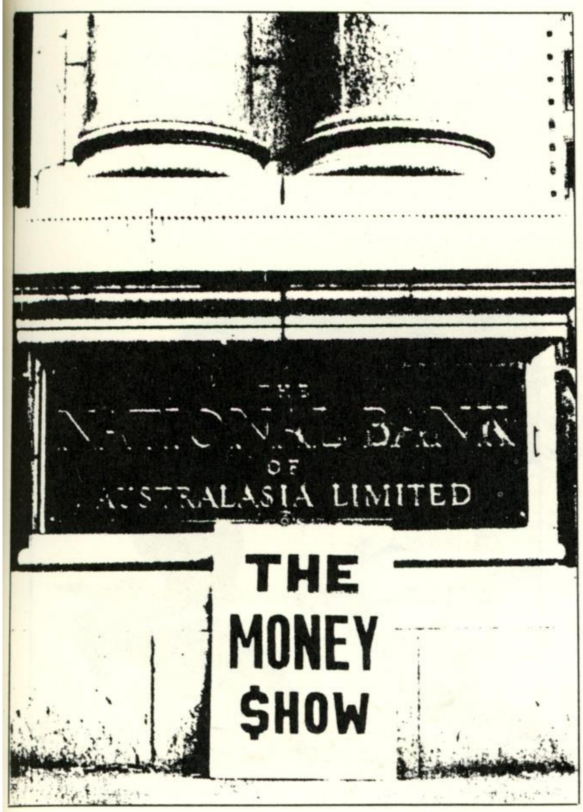
Photo—U.P.I.

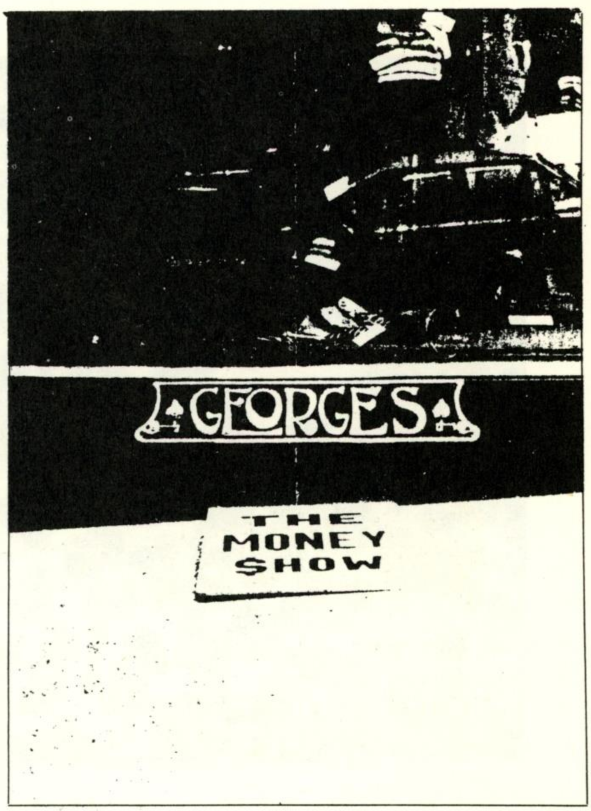
Terry Reid and Betty Kelly at the opening night happening called Foreign Ingredients at The Sculpture Centre at the Rocks.

Betty Kelly, Australia



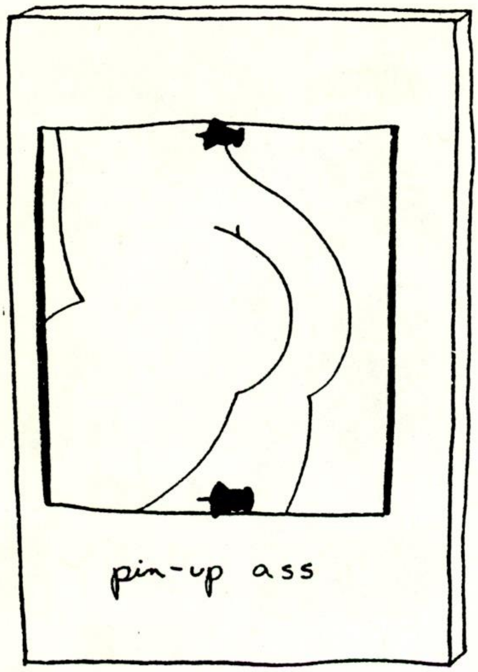



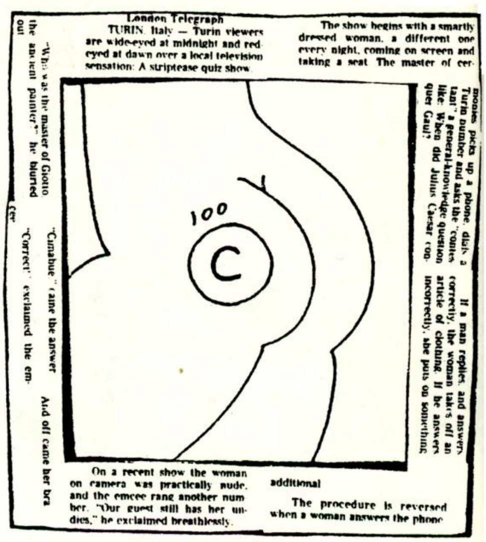



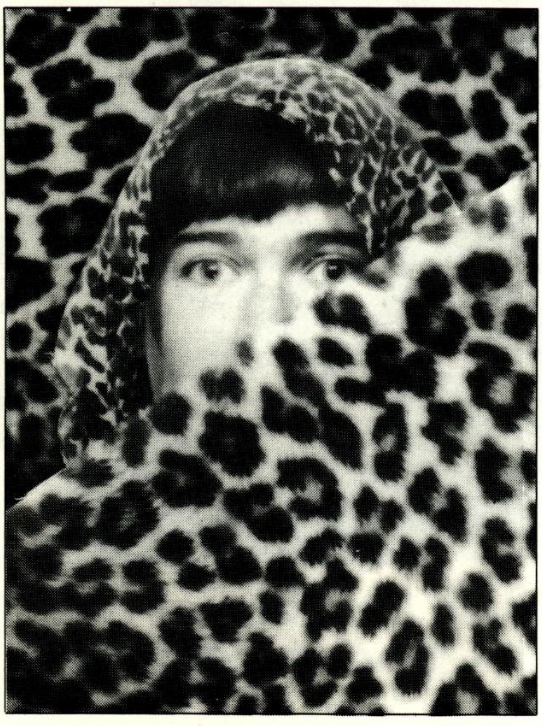


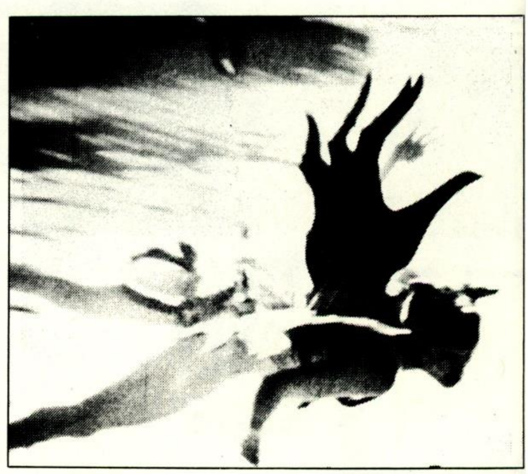

Meredith Rogers, Australia



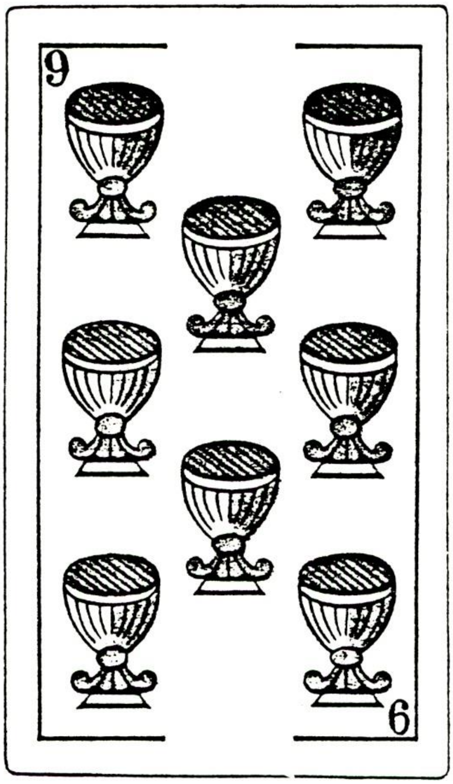




Pamella Rome, USA





Lady Brute, Canada



Joan Brossa, Spain

# The Mimic God

A MIMIC is one who imitates or tries to be like another, but is a counterfeit of the true, and who ridicules and tries to bring the true one into disrepute. The mimic god is the one who attempts to be like the true Almighty Jehovah and who is therefore a counterfeit of the true God and who ridicules Jehovah, defames his great name, attempts to bring him into disrepute, and thereby deceives many persons.

Having e  address the
proof that t of truth, and
the only fo ng man, now
attention is od. Jehovah
God create an and gave
them the po to existence.
(Genesis 1 me he made
Lucifer the it was Luci-
fer's duty t rmony with
Jehovah's usness. Lu-
cifer becam hat life was
given to ma nan's duty is
to always o Jehovah. He
saw the poss of a great and numerous race of human creatures upon the earth and he determined to commercialize that race and bring it into subjection to himself. That was the root of evil.—1 Timothy 6:10.

J head
ove it is



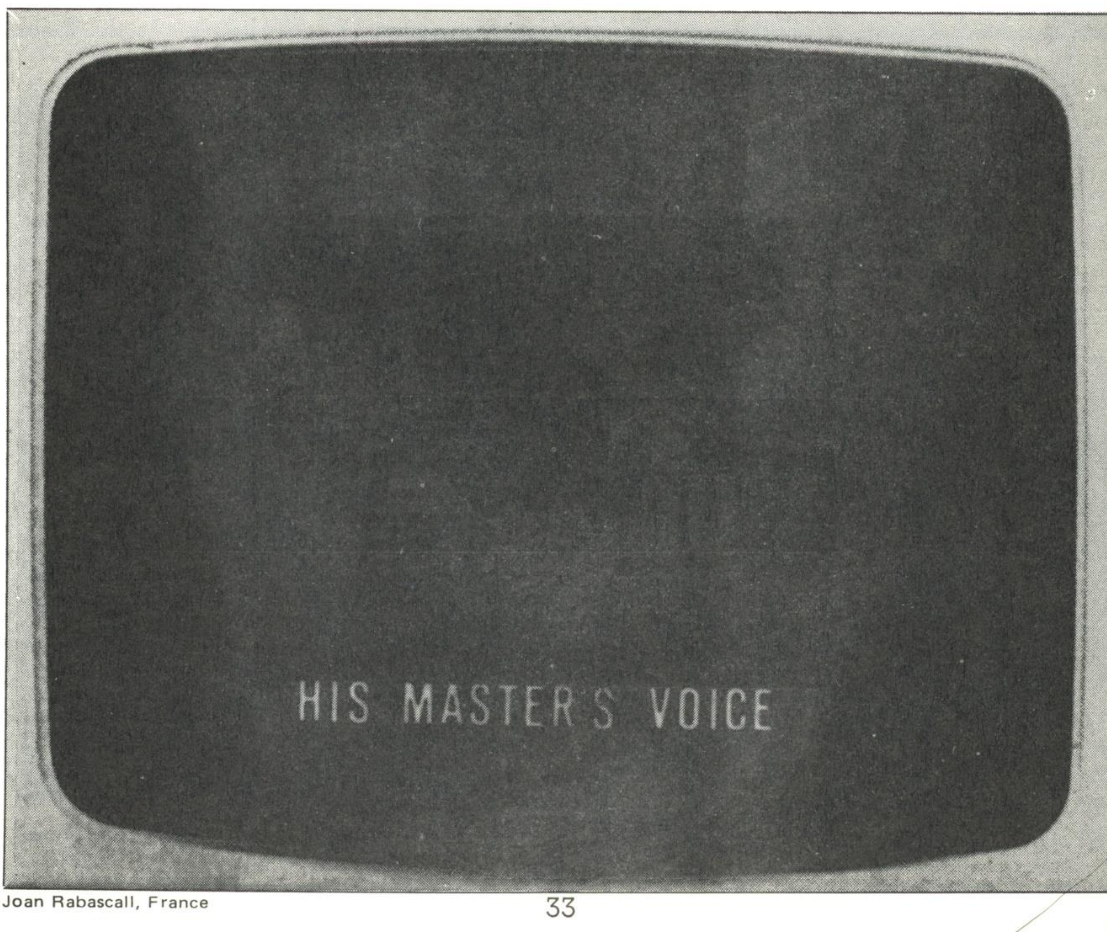
"With God nothing shall be impossible."
—Luke 1:37



n Fish, USA

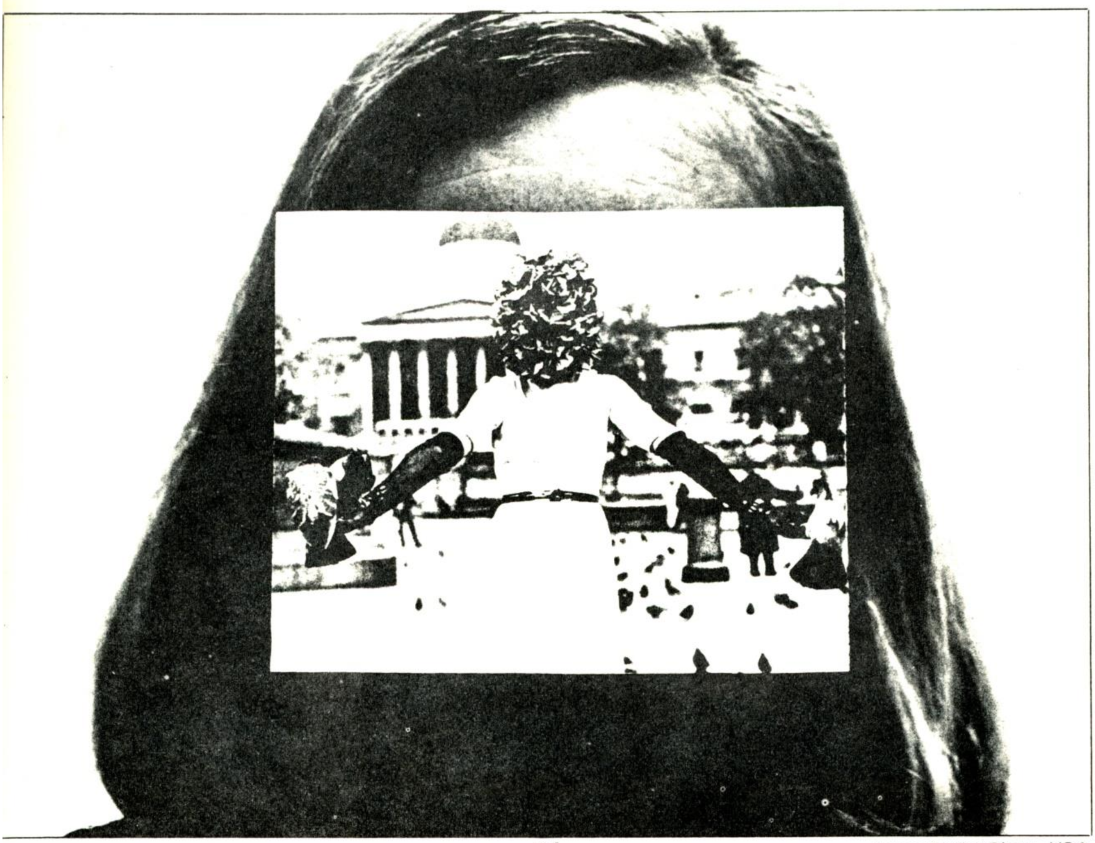


Giulia Niccolai, Italy



Joan Rabascall, France





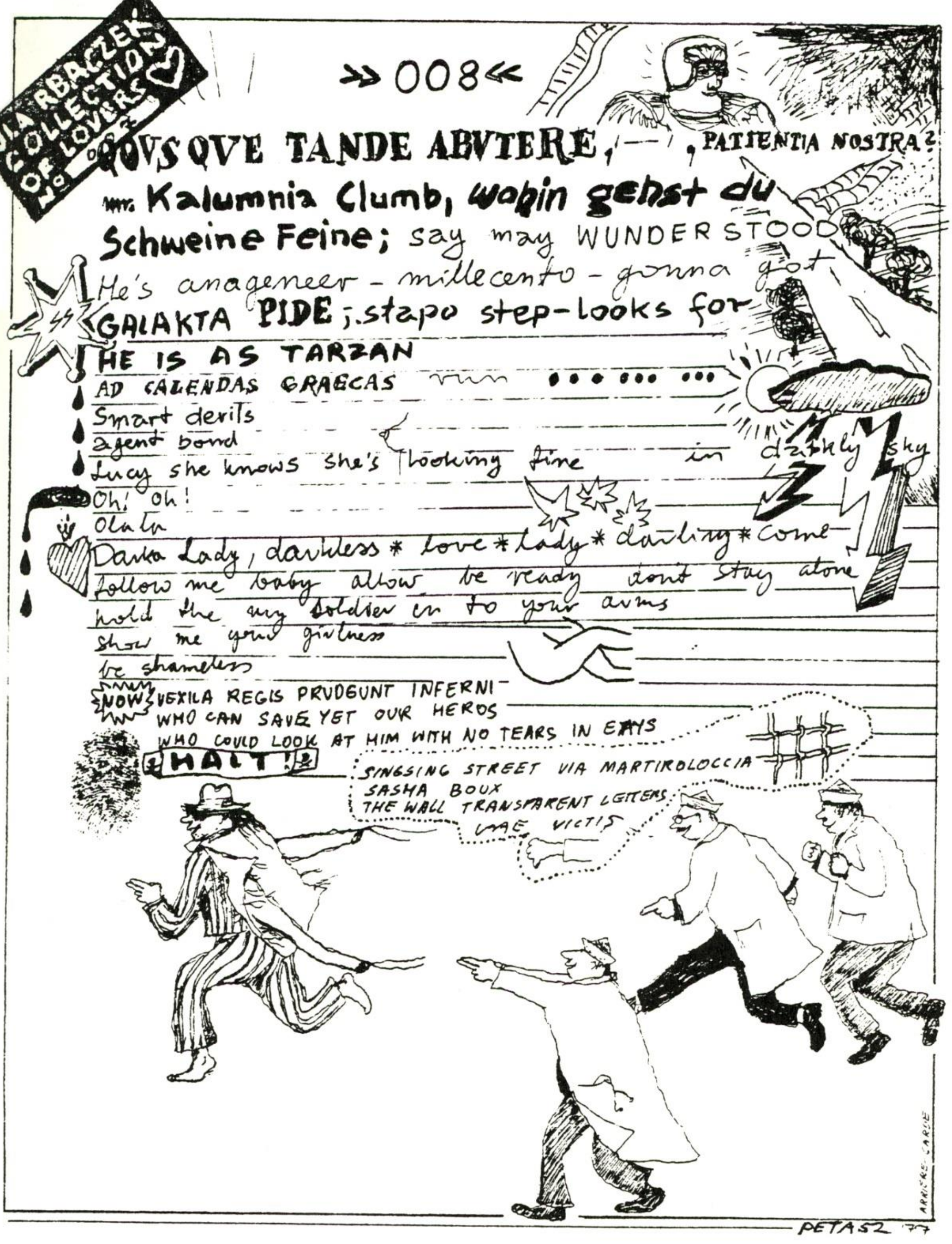


Joyce Cutler Shaw, USA

# MRS. BLASTER PULP MASTERPIECES



**He writhed, helpless, under the powerful beam of light**




Ula Petasz, Poland




Georgia Anderson, USA



PHOTO: RONNIE CUTRONE

First Row: Richard Pauison

Second Row: Alice Hooper, Lucy Lippard, Arthur Cravan, Lisa Redlicks

Back Row: Joanland, daddaland, Mister Peanut, Dada Processing.

DAWN

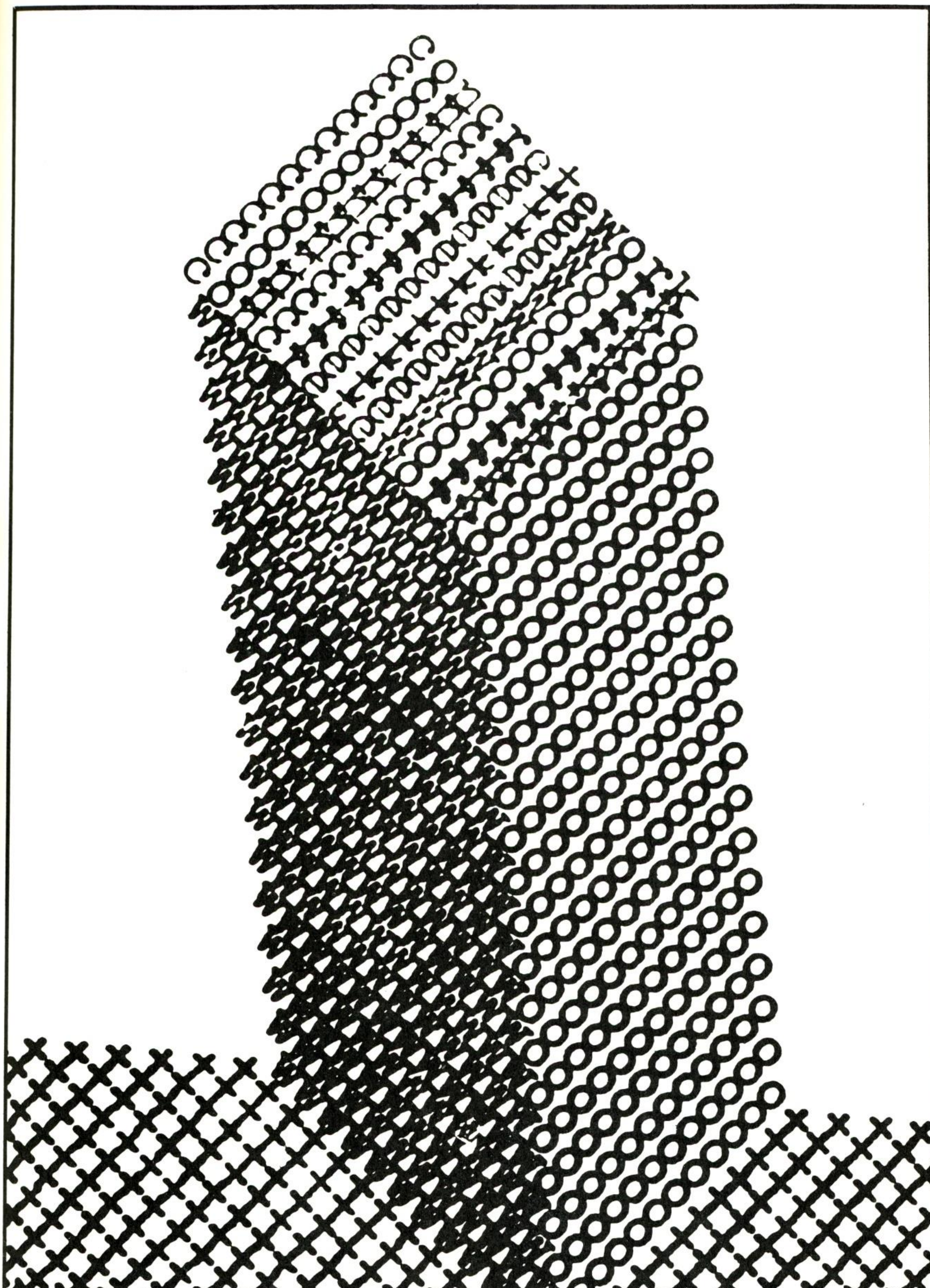
Andy Warhol

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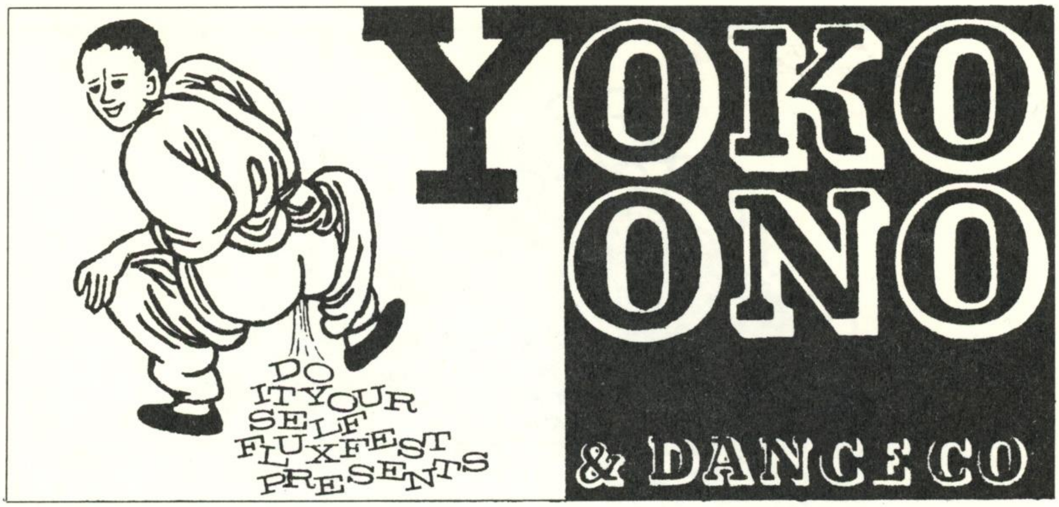
Dawn Rose Gaglione, USA,

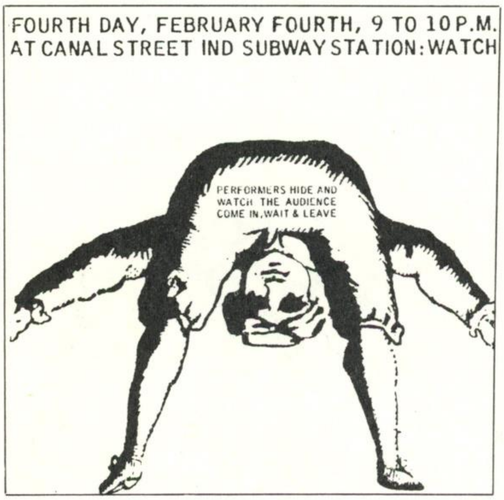



Carol Law USA



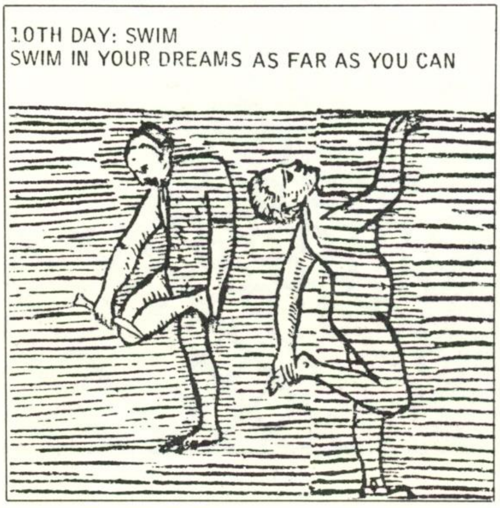
Ruth Rehfeldt, Germany

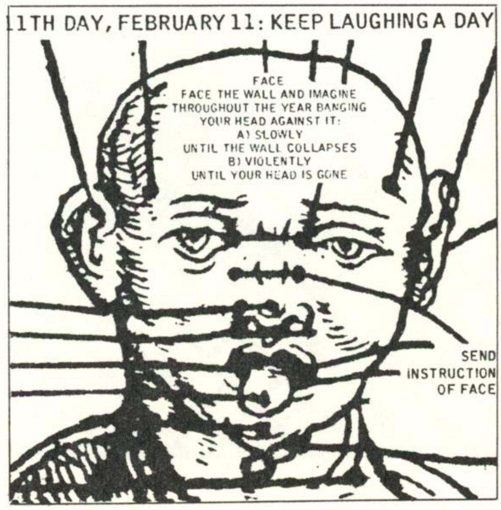




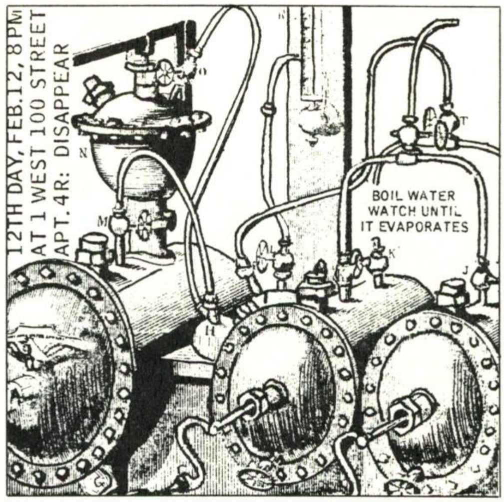




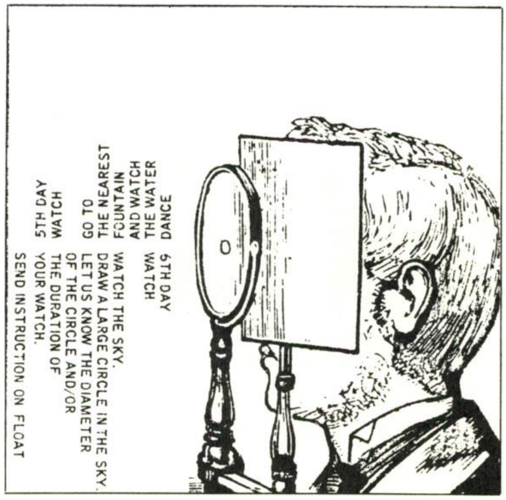

Yoko Ono, Japan

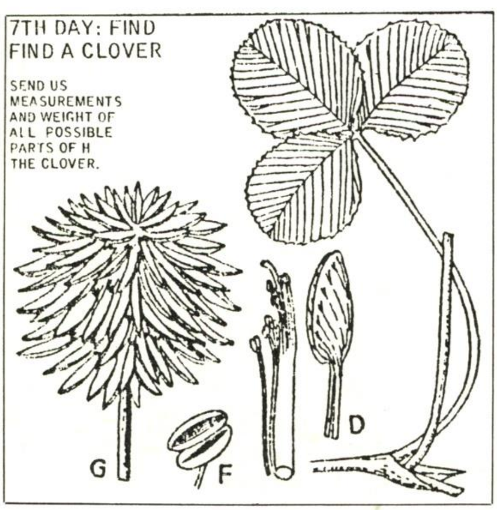


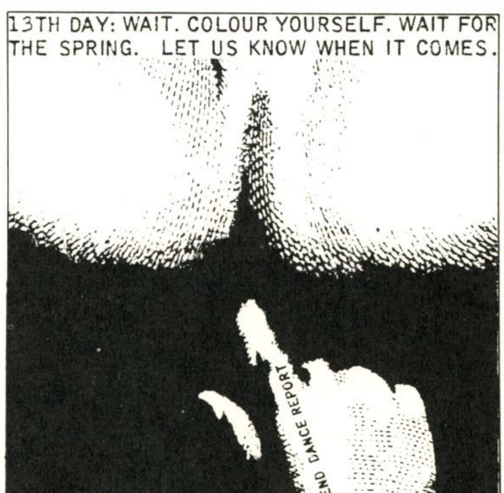












Yoko Ono, Japan

SUNDAY NIGHTS PERFORMANCE SERIES

LA MAMELLE ART CENTER 70th 12th ST. SAN FRANCISC(



"SEVEN SUNDAYS AFTER THE FALL"

**Sunday nights 8 pm unless otherwise specified.**
**Admission: $2.00**

| | |
|---|---|
| Norma Jean Deak | Sept. 25 |
| Martha Rosler | Oct. 1 & 2 Noon to 9 pm |
| Cheri Gaulke | Oct. 16 |
| Nancy Buchanan | Oct. 23 |
| Hak Kyung Theresa Cha | Oct. 30 |
| Fern Friedman | Nov. 6 |
| Terri Hanlon | |
| Deborah Slater | |
| Judith Barry | Nov. 13 |

**Organized by Judith Barry**

Judith Barry, USA

# WOMEN & THE PRINTING ARTS

AN EXHIBITION/A CATALOG/A DIRECT APPROACH TO THE DISTRIBUTION OF SELF-PUBLISHED WORKS BY WOMEN ARTISTS. CO-OPERATIVELY CARRIED OUT WITH THE WOMEN'S GRAPHICS CENTER AND WOMEN AND THE PRINTING ARTS, LOS ANGELES, 1977.

CAROL BANKERD ▪ SHEILA LEVRANT DE BRETTEVILLE ▪ JANET BUBAR ▪ MARY CAIRNS ▪ DIANE CALDER ▪ DOUBLE X ▪ MARY BETH EDELSON ▪ MARGARET FALK ▪ SUSAN GRIEGER ▪ MARIA KARRAS ▪ SUSAN E. KING ▪ MICHELE KORT ▪ SUZANNE LACY ▪ CINDY MARSH ▪ BEA NETTLES ▪ LINDA NORLEN ▪ VAUGHAN RACHEL ▪ HELEN ALM ROTH ▪ CLAUDE SAMSON ▪ DIANE SMITH ▪ DIANA SPEARS ▪ PENELOPE SUESS ▪ FAITH WILDING ▪ RACHEL YOUDELMAN

**EXHIBITION JULY 9-AUGUST 7**

**RECEPTION JULY 16, 3-5 PM**

**LA MAMELLE ARTS CENTER**

**70-12TH STREET, SAN FRANCISCO**

Women in the Printing Arts, USA

# FRANKLIN FURNACE

112 Franklin Street, New York, N.Y. 10013 — (212) 925-4671

The primary concern of Franklin Furnace Archive, Inc. is to preserve the inexpensive, artist-produced book. These so-called "disposable" artworks are not valuable by virtue of their materials, but as the vehicle for artists' visual or verbal ideas. There has been a proliferation of artists' books in the last ten years; artists are producing "high art" which anyone can afford.

Artists who produce books have been encouraged by the existence of an organization devoted exclusively to this young artform. Franklin Furnace hopes to preserve examples of the several thousand titles which exist presently, and ultimately to decentralize our collection through microfiche-- an objective in keeping with the democratic spirit in which these works were originally produced. No other organization is methodically collecting, cataloging and preserving artist-produced books in a non-prescriptive manner. By the end of this decade, we hope Franklin Furnace will be generally known as a resource upon which scholars, artists, museums, galleries, educational institutions and the general public may draw to gain an understanding of this artform.

Franklin Furnace is presently conducting four programs: Archive, Bibliography, Exhibition and Performance. In addition, we offer training for college students seeking credit through an internship project. The ARCHIVE program was organized to provide a public archive of artist-produced books which takes into account the immediate needs of the public, and the long-term needs of scholars, artists, museums, galleries and educational institutions as well. The Archive program is the single program on which all the others depend. Preservation of at least one example of every artist's book of which we become aware is our first priority. This involves acquisition of works either by soliciting donations from artists, galleries or collectors, or purchase when donation is not possible. Next, an intern catalogs the work by recording on a 4 x 6" notecard information on the book, including a statement written by the artist. Finally, the book is placed in a plastic envelope which will preserve the book in an acid-free environment until such time as we can preserve it on microfiche, or de-acidify the paper of the book.

The BIBLIOGRAPHY program was conceived to complement the Archive program. Part of our long-term ambition for Franklin Furnace Archive, Inc. is to provide a center where any artist's book will, at the very least, be found on record in the Franklin Furnace Archive Artists' Book Bibliography (FFAABB). Even if we do not have an actual sample in the collection, we hope, by providing a record of its existence, to give the public an idea of the range of works produced in the late 60s and 70s. When an artist donates a work, we send him a bibliography information sheet to complete; this asks for such information as whether the work is self-published or published by a gallery or other publisher; copyright information and ISBN where applicable; total number of copies in the edition; height, width, total number of pages; printing process; binding features and other unusual format considerations; and a statement written by the artist regarding his work. This last feature we consider to be most important, since it provides the artist with a means of circumventing the critical cummunity in the same way that the portable form of the book itself circumvents the traditional gallery structure.

This year Franklin Furnace will publish Volume 1 of the FFAABB on unbound 4 x 6" notecards, consisting of all complete cards in the master file--those on which the physical data are accompanied by the artist's statement. As additional cards are completed, additional volumes will be published yearly. The unbound format of the bibliography will permit subsequent volumes to be interfiled, providing art libraries, galleries, museums and individuals with a record of artists' books as complete as our master file. We feel the long-range resource value of the Bibliography program is unprecedented. Copies of Volume 1 of the FFAABB may be reserved by writing to Printed Matter, Inc., 105 Hudson Street, New York, N. Y. 10013.

Franklin Furnace maintains an EXHIBITION area in its storefront at 112 Franklin Street in which we display out-of-print works selected from the archive; books curated from private collections; and one-of-a-kind artists' books. To service communities outside New York City, we rent traveling exhibitions of one-of-a-kind works, and educational packages of approximately 25 books to educational institutions for two-week periods. For more information on any of these programs, write to Martha Wilson, Director, Franklin Furnace Archive, Inc.

Martha Wilson, USA

# BAACK'SCHER KUNSTRAUM

Brüsseler Platz 24 • D-5 Köln 1   Tel. 0221-511148


# KUNSTRAUM-INFOS:



# Bettina Gruber

**(Köln)**
**„Wunschbilder, die zu wünschen übrig lassen"**
**Film, Fotos, Objekte**
**Eröffnung: siehe Rückseite Kunstraum-Infos**

Bettina Gruber's exhibition will opened on July 1st,1977, 1op.m. with the showing of the film"Gli Davidi". The exhibition will be opened a second time on Saturday, July 2nd,1977, 3.3op.m. Coffee and tea will be served and two musicians are going to play: Eric Auguste Blaettry(violin) and Sascha Mantscheff(guitar).
At the time of the exhibition the "Edition Zufall"(Cologne) edits three original photos by Bettina Gruber(photo/drawing), Kazuo Katase(photo/collage) and Heribert Burkert(photo) - 4o copies, at the price of DM 35.- each. Horst Hahn, the editor of "Edition Zufall" since 1974, has made it his task to offer graphic art and photos at an extremely low price. The following artists contributed to the hitherto existing 15 editions: ( ——→ )
Almost all copies are sold.
Further I should like to call your intention to two projects in connection with documenta 6:
F.Deventer, Prof.W.Kausch and K.F.Günther (Kassel) organize the production of a mural painting, executed by the Chilian painters:J.Balmes,G.Nuñez,G.Barrios, J.Garcia,J.Martinez u.a. at present living in Paris. The perspective plane made of PVC (3.5o m high and max. 5o m long) will be installed on a scaffolding in the centre of Kassel and there painted in public. A presentation in different cities is planned after the documenta 6 has ended. Since the financing of the project depends in full on private contributions all persons interested are asked for financial support. Contacting and information: Prof.W.Kausch, Kirchweg 82, D-35oo Kassel.
Alexander Sandro Antal (a stipendiary of the Academie Düsseldorf in Paris) is setting out for an "art march" from Paris to Kassel. His experiences will be shown in a documentation during "documenta 6".

After the summer break I'll present drawings, medical objects in plastic as well as actions.

A.B.

Zur Ausstellung erscheint in der Edition "Zufall"(Köln) eine Edition mit 3Originalfotos von Bettina Gruber(Foto u. Zeichnung), Kazuo Katase(Foto u. Collage) und Heribert Burkert(Foto)in einer Auflage von 4o Ex. zum Preis von DM 35.-.Horst Hahn, der die Edition"Zufall" seit 1974 herausbringt, hat es sich zum Anliegen gemacht, Grafiken und Fotos in einer 4o er Auflage zu einem einmalig günstigen Preis anzubieten. In den bisher 15 erschienenen Mappen sind vertreten: P.Below, I.Dentschev(Bulgarien),W.Diefenbach,B.Gruber, B.J.Hahn,H.Hahn,J.Hohmann,U.Kreuzfeld, T.Lambertin,S.Missmahl,F.Mühl,C.O.Paeffgen,A.Partum(Polen),Z.Palka(Polen), P.Pilmayer(Ungarn),G.Rangeard,W.Schlien, H.Tress,A.Troppmann,A.Vater,W.Vostell, U.Zimmermann,H.Zolper,G.Geisel,H.W.Kalkmann,K.Katase,H.Burkert,M.Vedder,W.Woessner,J.Grüter,P.Wienand,G.Claus,H.Schuwerack. Fast alle erschienenen Mappen sind bereits vergriffen.
Ferner möchte ich noch kurz von zwei Projekten am Rande der documenta 6 berichten:
Die Kasseler F.Deventer,Prof.W.Kausch und K.F.Günther bereiten die Produktion eines Wandbildes vor, das von den in Paris lebenden chilenischen Malern J.Balmes,G.Nuñez,G.Barrios,J.Garcia, J.Martinez u.a. ausgeführt werden wird. Die Bildfläche aus PVC(3.5om hoch und maximal 5om lang!) wird an einem Baugerüst im Zentrum Kassels installiert und öffentlich gemalt. Eine Präsentation in anderen Städten nach Ende der documenta 6 ist vorgesehen. Das Projekt muß vollkommen durch private Spenden finanziert werden. Die Organisatoren rufen deshalb alle Interessierten zur finanziellen Unterstützung auf.Kontakt u. Information über Prof.W.Kausch,Kirchweg82,35Kassel.
Alexander Sandro Antal(ein Stipendiat der Düsseldorfer Akademie in Paris) unternimmt einen Kunstmarsch von Paris nach Kassel und präsentiert während der documenta 6 darüber eine Dokumentation.
Nach der Sommerpause wird der Baack'sche Kunstraum u.a. Handzeichnungen, Plastik-Objekte, Aktionen im Programm haben.

Annette Baack

Annette Baack, W. Germany

# Women Artists NEWSLETTER

Women Artists Newsletter Box 3304, Grand Central Station, New York, N.Y. 10017

new name: WOMEN ARTISTS NEWS

If you don't read WOMEN ARTISTS NEWSLETTER, you don't know what's going on. WAN tells what artists and critics are saying on the New York "Talk Scene," and what artists are doing around the country. It doesn't grind any axes, but its candor can startle those accustomed to the usual art mag backscratching and manipulation.

Recent issues have included "Critics Criticized" (NYU's Art-Critics-in-Residence Barbara Rose, Tom Hess, Lucy Lippard, et al, evaluated by artists); the story of a woman artist suing Governor Wallace and the University of Alabama (Martha Johnson won her discrimination claim, but the government official on the case is the former president of the University!); "The Great Debate" (Miriam Schapiro vs. Lawrence Alloway); "Portrait of the Artist as Avon Lady" (the woes of slide tripping); a rueful comment on a woman's museum show ("beware of men who cash in on the scene"); a skeptical look at the "Business of Art Conference;" and a report on a panelful of figurative artists.

There are close-ups of working artists, including such practical advice as how to site a monumental sculpture, and how to get a dealer to your studio. Also book reviews, schedule of coming events, exhibition calendar, opportunities, and much much more.

WOMEN ARTISTS NEWSLETTER is timely, interesting, useful and entertaining. It's a bargain, too. A year's subscription (10 issues) is $6. We invite you to subscribe.

Cordially,
Cynthia Navaretta
Cynthia Navaretta, Editor

*artists writing about art...autobiography...book reviews...classified ads...coming events...comment...comprehensive exhibition schedule...conference reports...co-op news...critics criticized...editorials...exhibition advertisements...exhibition opportunities...group shows...history...interviews...information round-up...job opportunities...letters-to-the-editor...mail round-up...news...panel discussions...personal opinion...political actions...press excerpts...reports from all over...tidbits...WAN quotes...*

**Past contributors** include: Ruth Askey, Barbara Aubin Joellen Bard, Isabel Bishop, Isabel Borgatta, Terry Braunstein, Cynthia Carlson, Michelle Cone, Betsy Damon, Martha Edelheit, Ilise Greenstein, Ira Joel Haber, Harmony Hammond, Helen Harrison, Ann Healy, Janet Heit, Diana Mara Henry, Judy Henry, Buffie Johnson, Jerilyn Jurinek, Joyce Kozloff, Bibi Lencek, Marion Lerner Levine, Lucy Lippard, Judy Loeb, Julie Lomoe, Susan Manso, Donna Marxer, Barbara McGee, Lynden Miller, Jacqueline Moss, Judy Negron, Pat Passlof, Alexandra Penney, Lil Picard, Jonathan Price, Diane Radycki, Gaby Rodgers, Avis Lang Rosenberg, Anne Marie Rousseau, Lucy Sallick, Miriam Schapiro, Susan Schwalb, Therese Schwartz, Joan Semmel, Sylvia Sleigh, Joan Snyder, Nancy Spero, Ann Sperry, May Stevens, May Natalie Tabak, Nadine Valenti, Sylvia Solochek Walters, Sally Webster, Mimi Weisbord, Benson Woodroofe, Sharon Wybrants.

**Editor:** Cynthia Navaretta. **Feature Editor:** Judy Seigel.

Cynthia Navaretta, USA

# HERESIES: A FEMINIST PUBLICATION ON ART AND POLITICS

Box 766 Canal Street Station New York N.Y. 10013




## HERESIES

does not make a distinction between the labor and decision-making levels of organization. Production, office and creative skills are shared. The editorial staff for each issue will be made up of collective members interested in that theme plus contributors and other women who wish to work on that issue. Heresies' format will change each time to reflect particular themes and approaches.

## HERESIES,

as an idea, grew out of the desire to create a forum for feminist theory and political and historical analyses of the meaning and uses of art.

## FORTHCOMING

### 1

FEMINISM, ART AND POLITICS

The articulation of various developing feminist ideologies and their potential relationship to art, esthetics and other political theory: class, labor, audience and the arts: fantasy and power; women at work, women in prison, community muralists; and images and writings from Australia, Italy, France, and the People's Republic of China....................

## ISSUES

### 2

PATTERNS OF COMMUNICATION AND SPACE AMONG WOMEN

Fragmentation and networks (architectural, sexual and social) in women's work, lives, conversations, diaries, letters
.......................................

## HERESIES

is a collectively published idea-oriented journal devoted to the examination of art and politics from a feminist perspective.

## HERESIES

is structured as a collective of feminists. We are writers, vis artists, mothers, carpenters, art historian- chers, storytellers, architects, filmmake- d anthropologists.

## OF

### 3

LESBIAN ART AND ARTISTS

The political implications of lesbian art forms: the image of lesbians in art; the lesbian as art; the lesbian as monster; androgyny; lesbian art, form and content: "passionate friendships".....

## HERESIES

### 4

WOMEN'S TRADITIONAL ART AND ARTMAKING

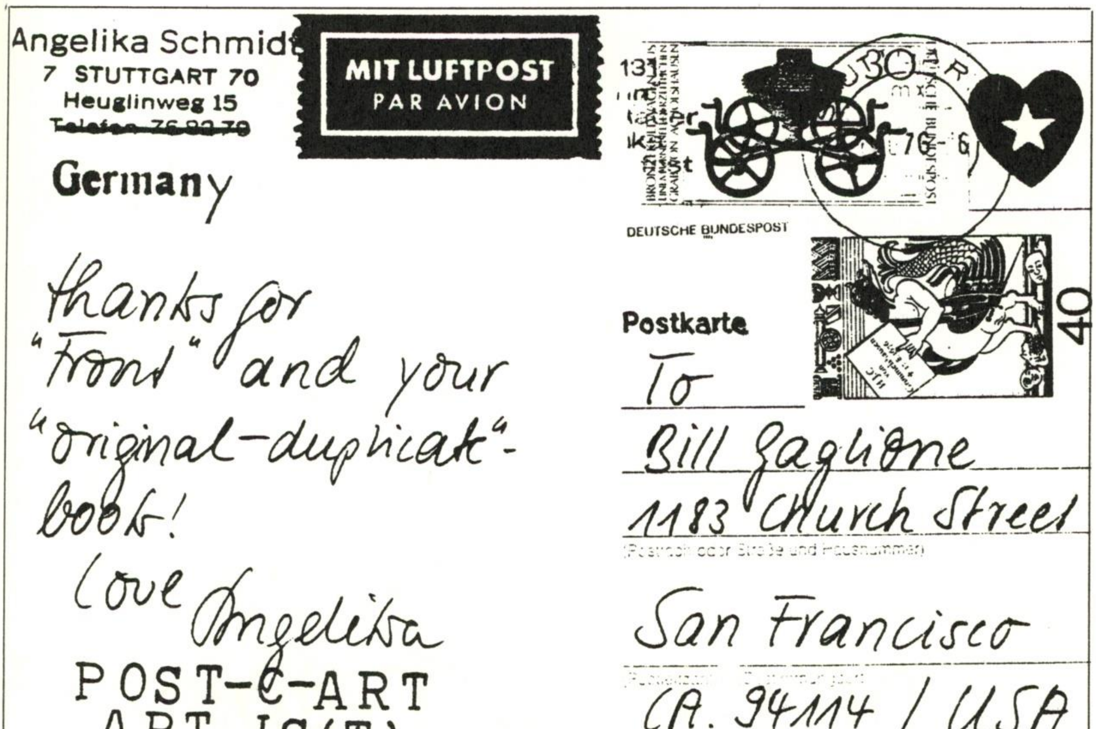
Decoration, pattern, ritual, repetition, opulence, self-ornamentation; arts of non-Western women; breaking down barriers between the fine and decorative arts: the effect of industrialization on women's work and work processes.........

The Collective: Patsy Beckert. Joan Braderman. Mary Beth Edelson. Harmony Hammond. Elizabeth Hess. Joyce Kozloff. Arlene Ladden. Lucy Lippard. Mary Miss. Marty Pottenger. Miriam Schapiro. Joan Snyder. Elke Solomon. Pat Steir. May Stevens. Michelle Stuart. Susana Torre. Elizabeth Weatherford. Sally Webster. Nina Yankowitz.

Heresies, USA

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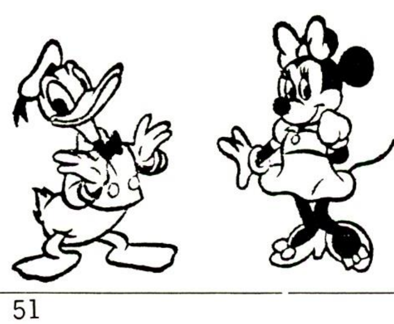



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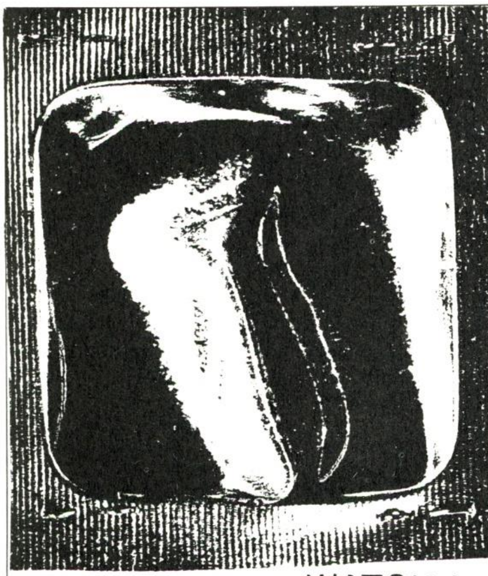
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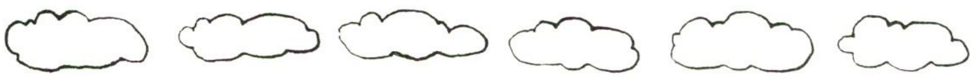
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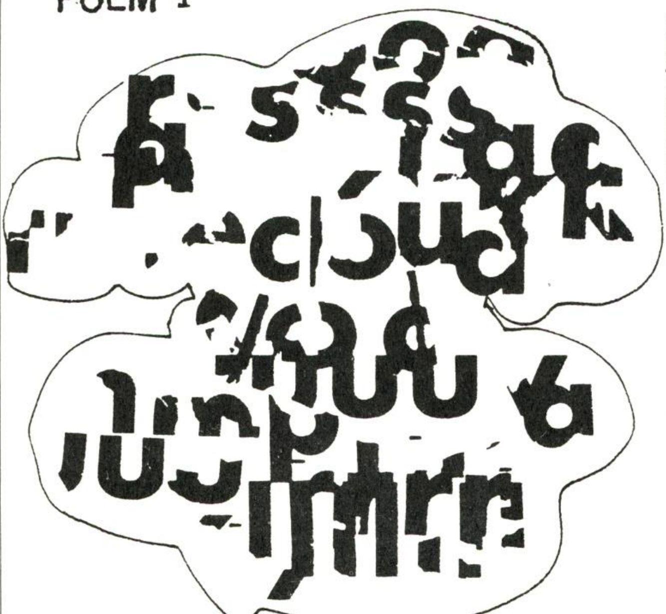
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POEM 2 ( chant silently )



POEM 1





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(recitation note: rumble
and shout)

Sylvia Palchinski, England

*tra*

*rivista di cultura*



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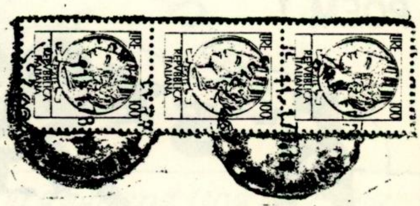
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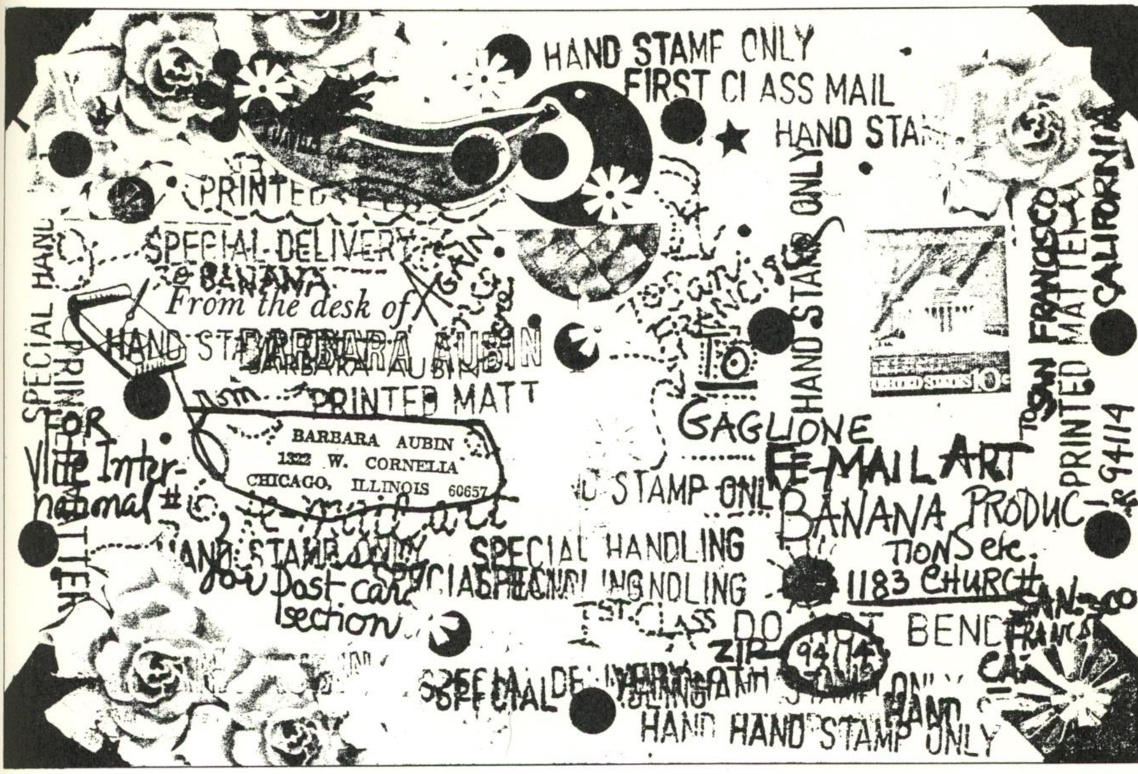
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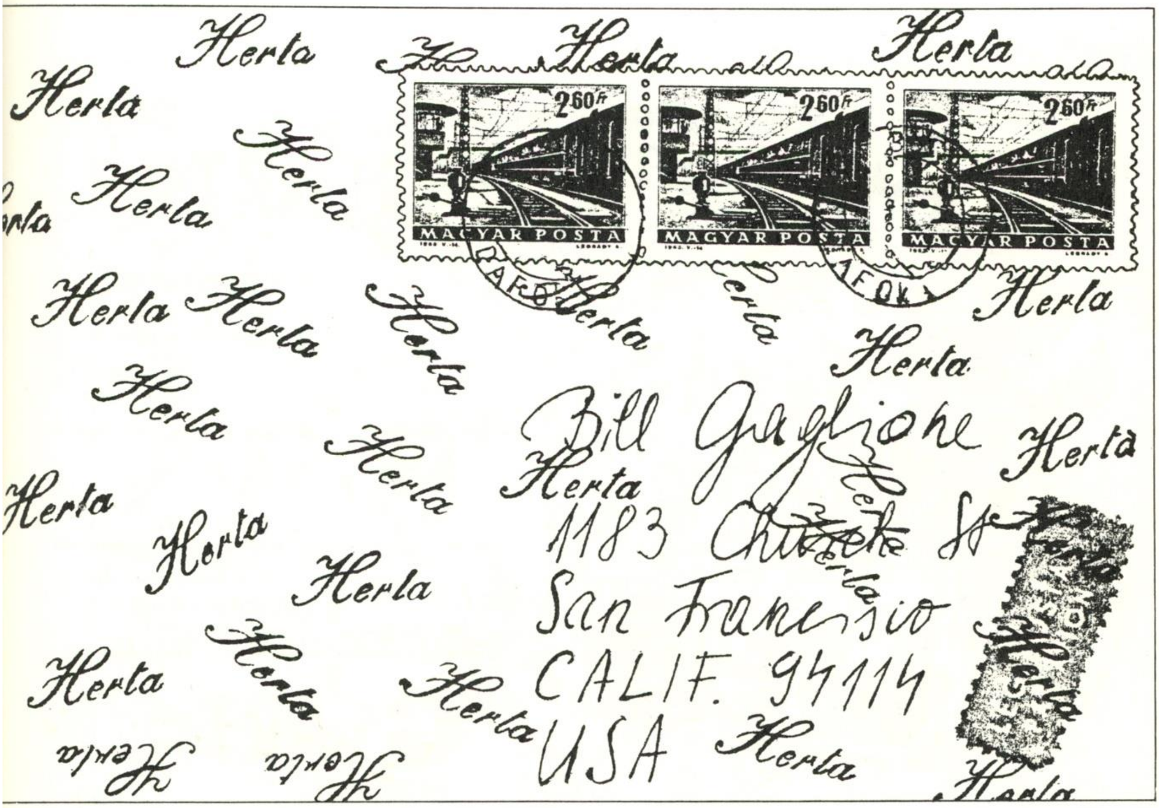



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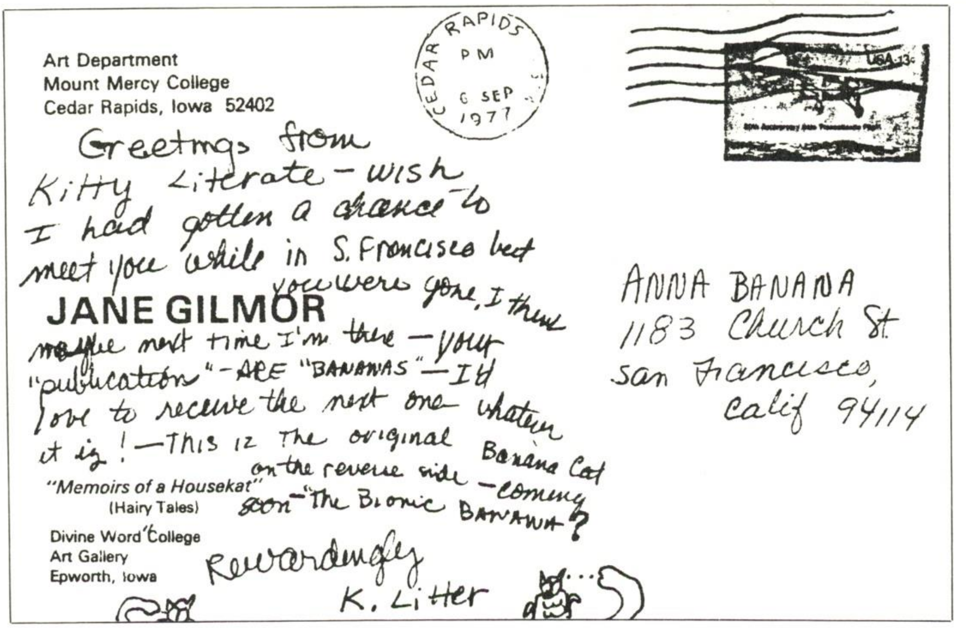
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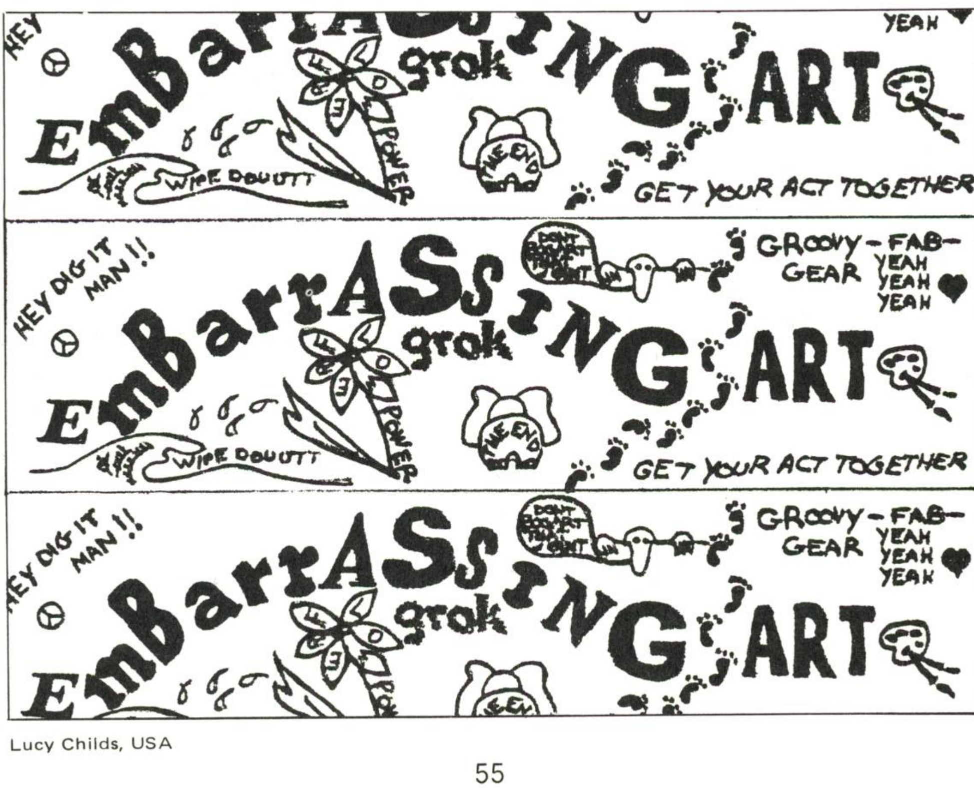

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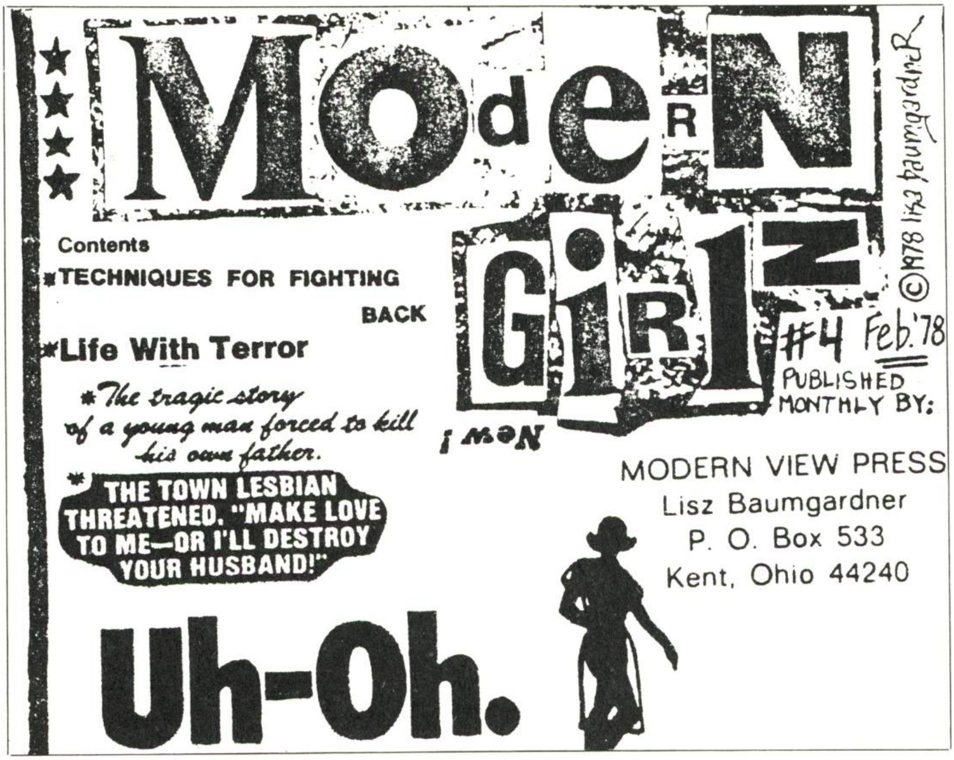

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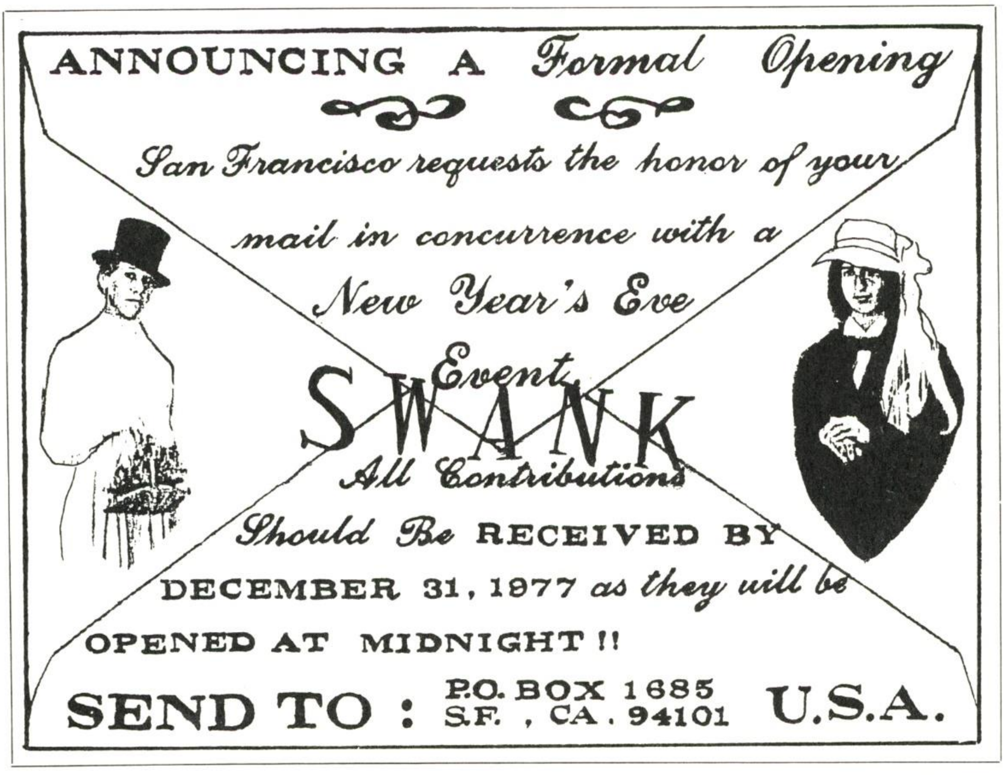

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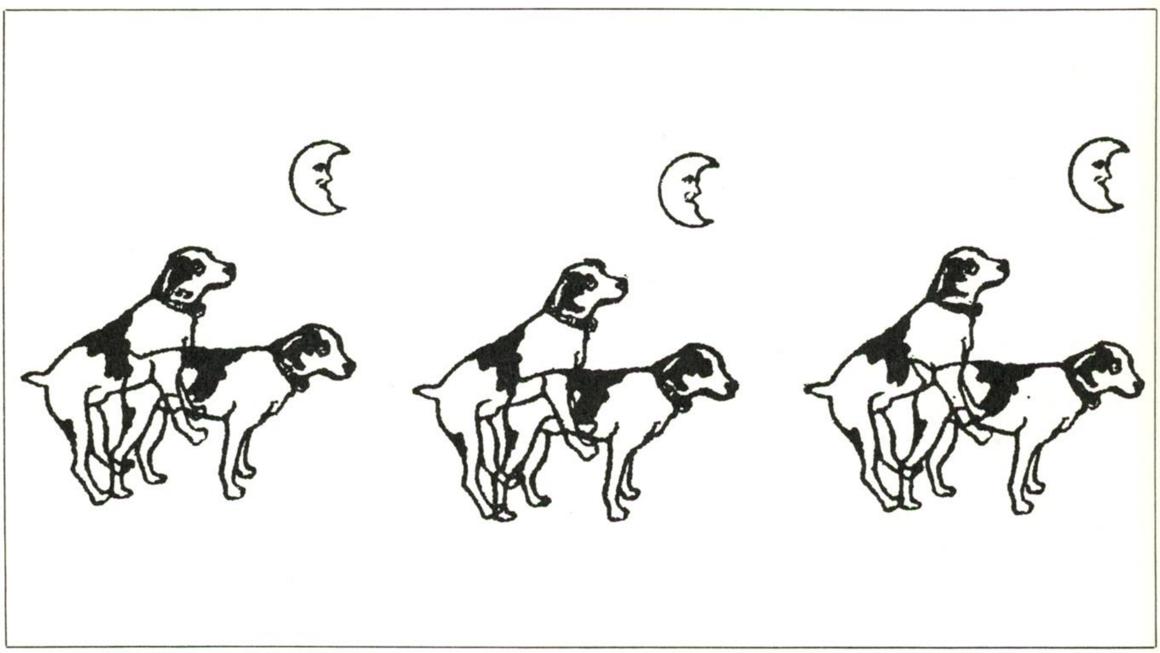



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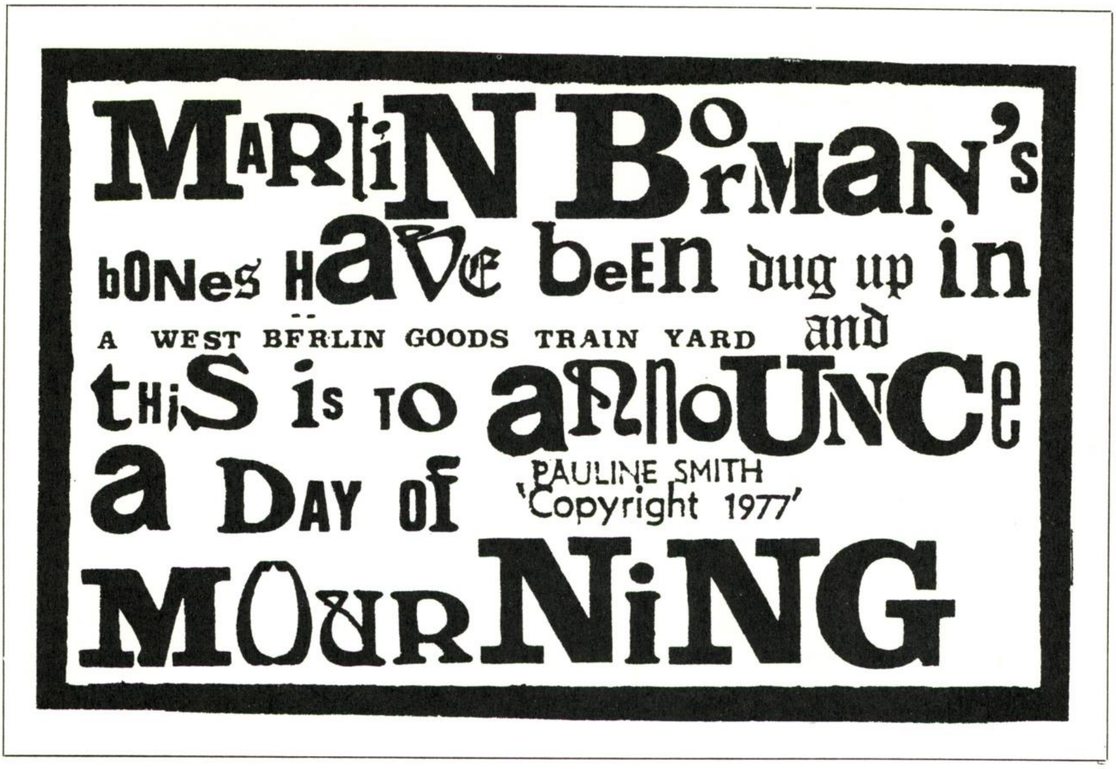


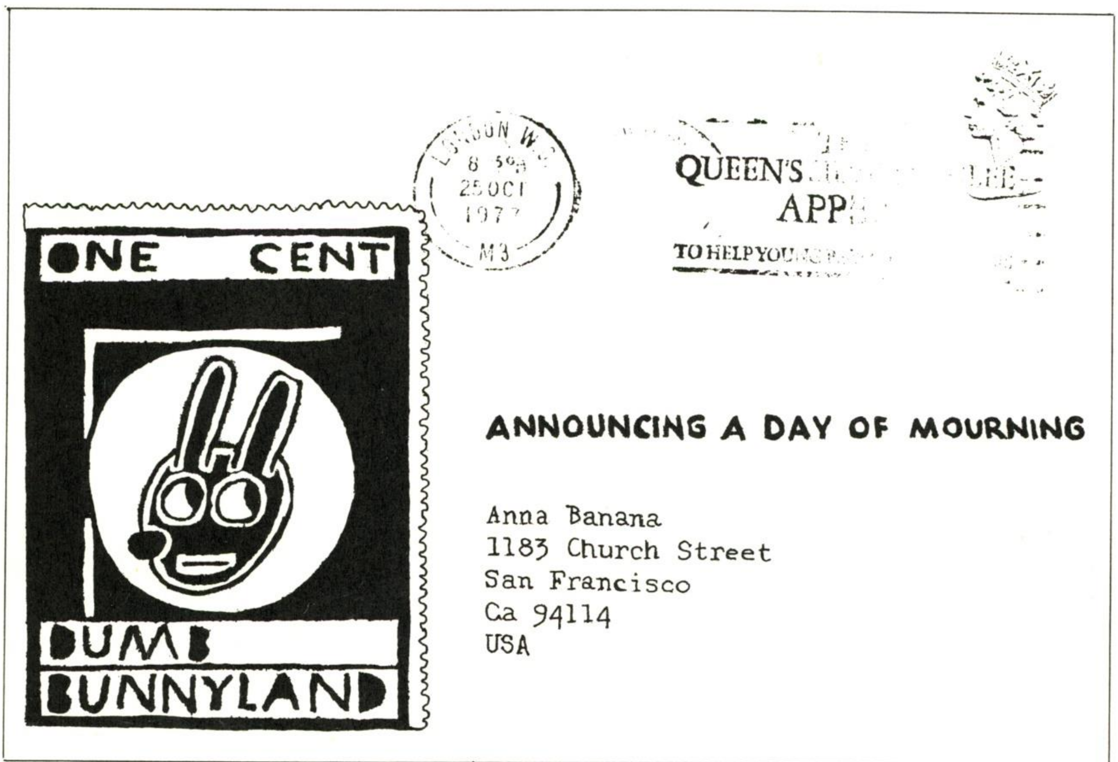

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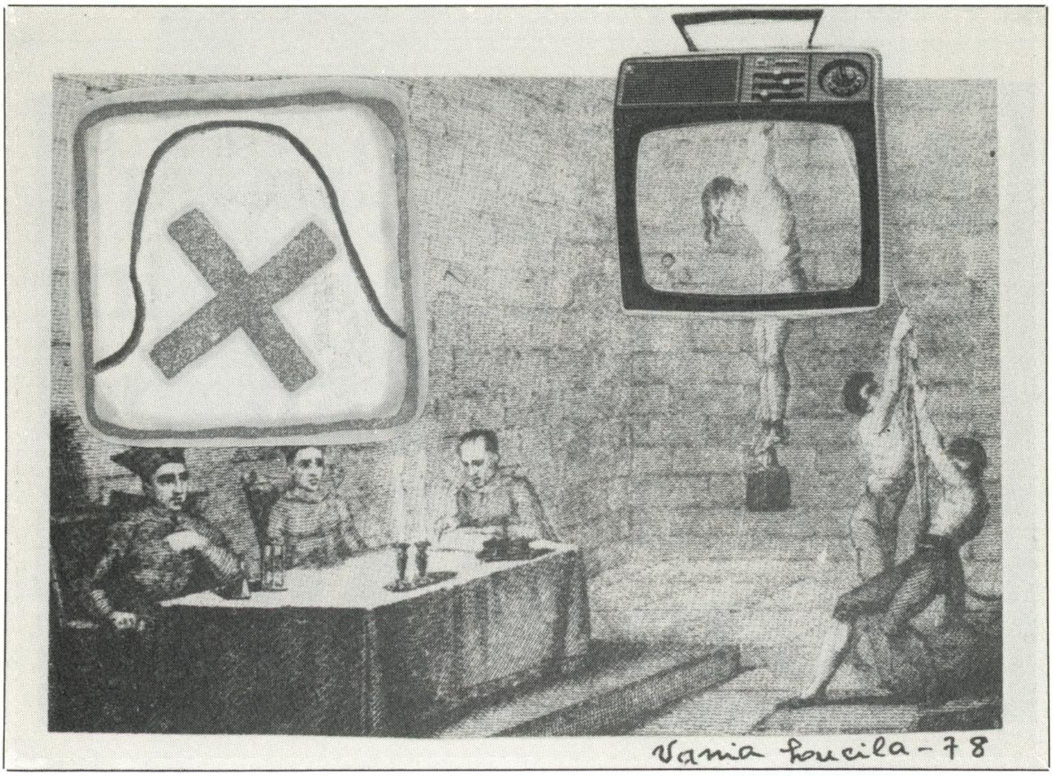



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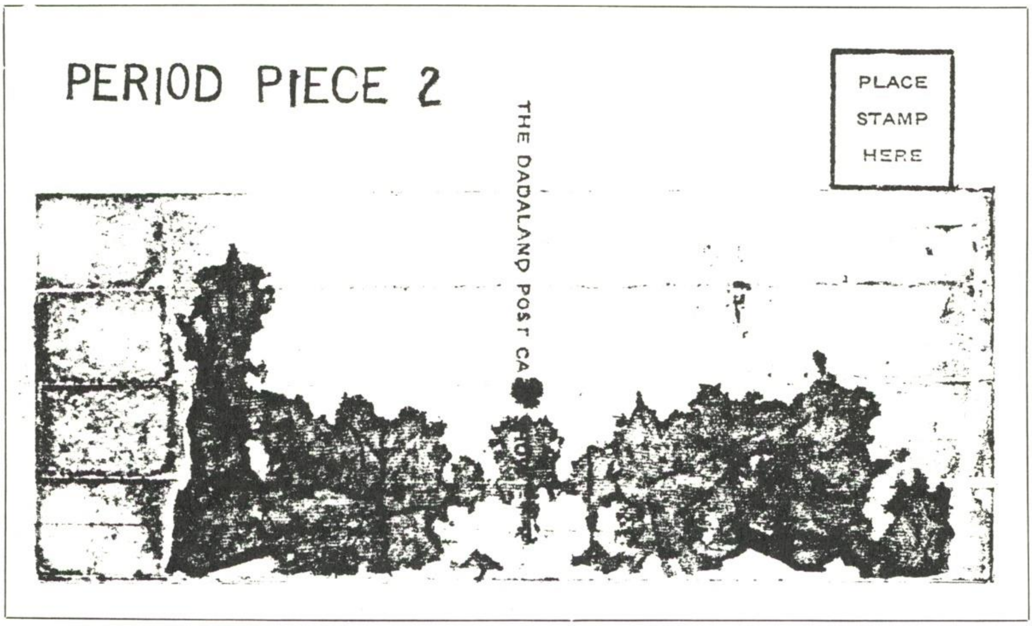

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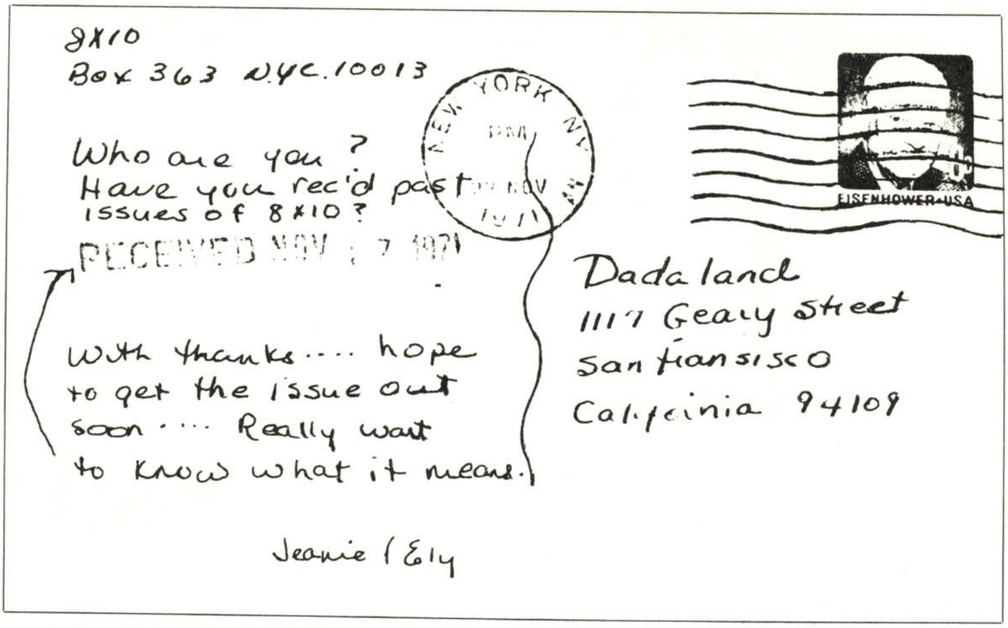

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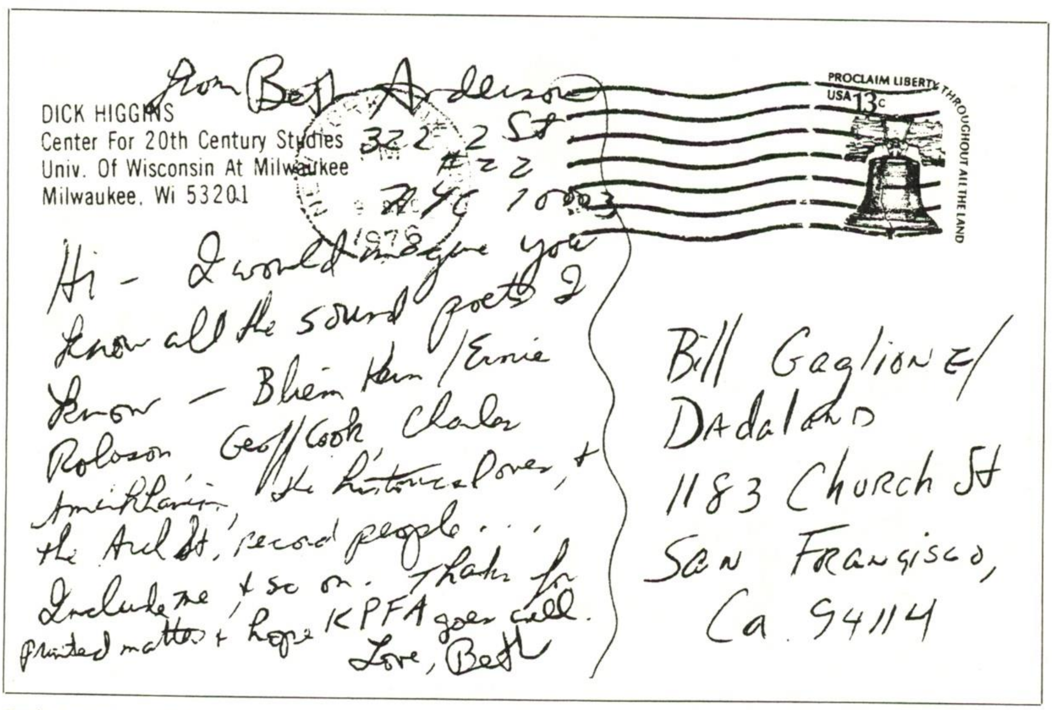
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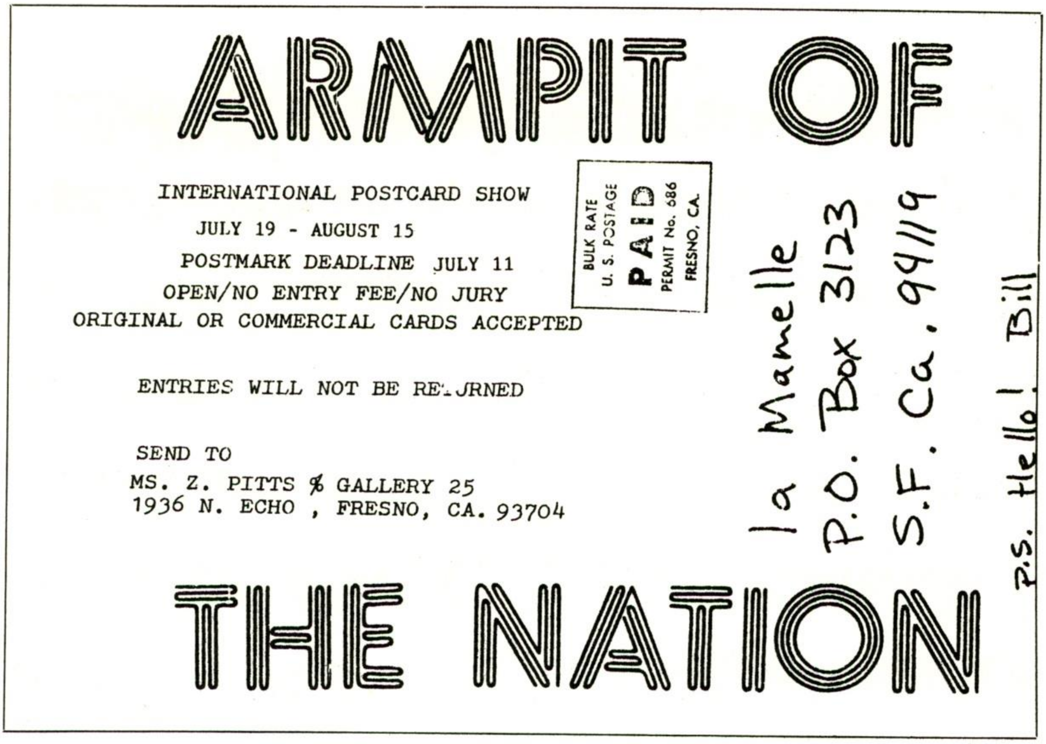
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Center For 20th Century Studies
Univ. Of Wisconsin At Milwaukee
Milwaukee, Wi 53201

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Rowe - Bliem Kern / Ernie
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Amirkhanian, the historical ones, +
the Arch St. record people...
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Love, Beth

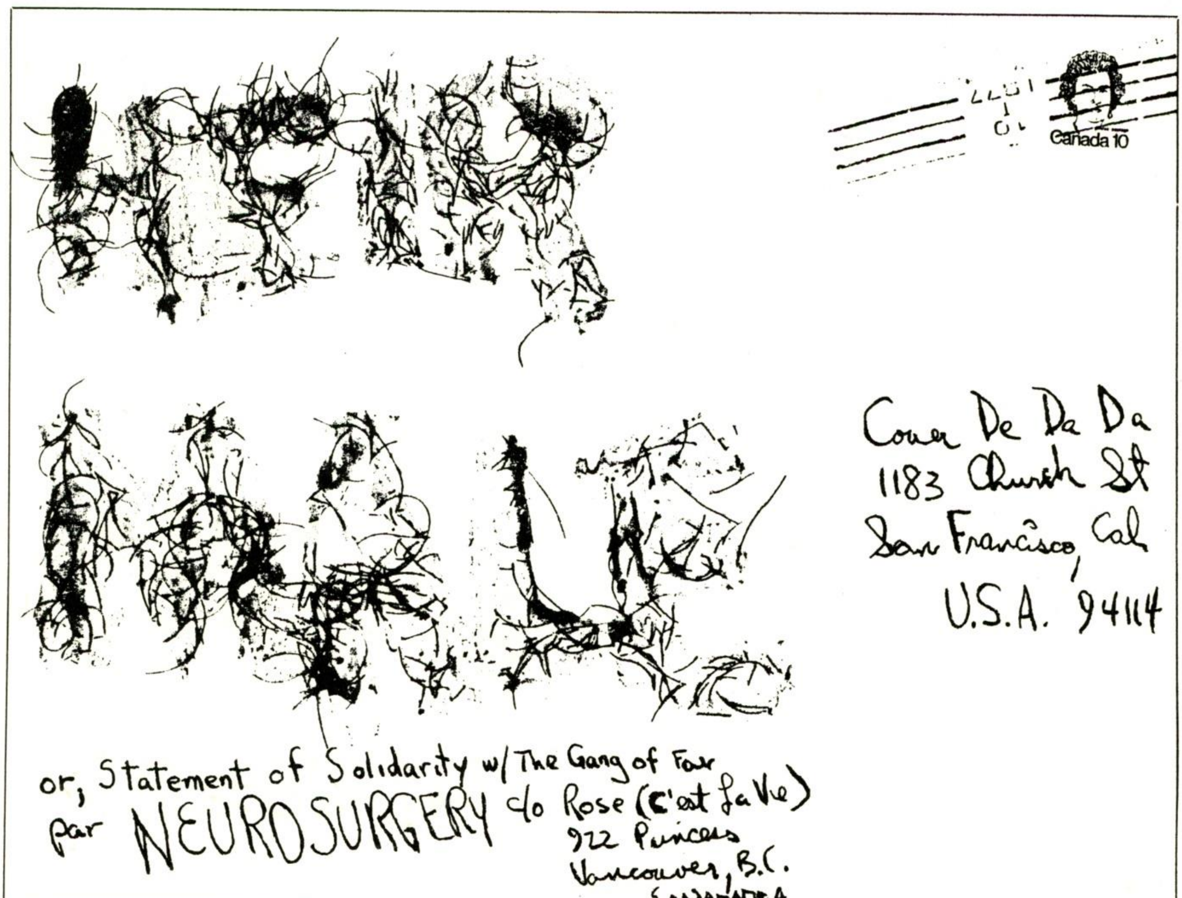
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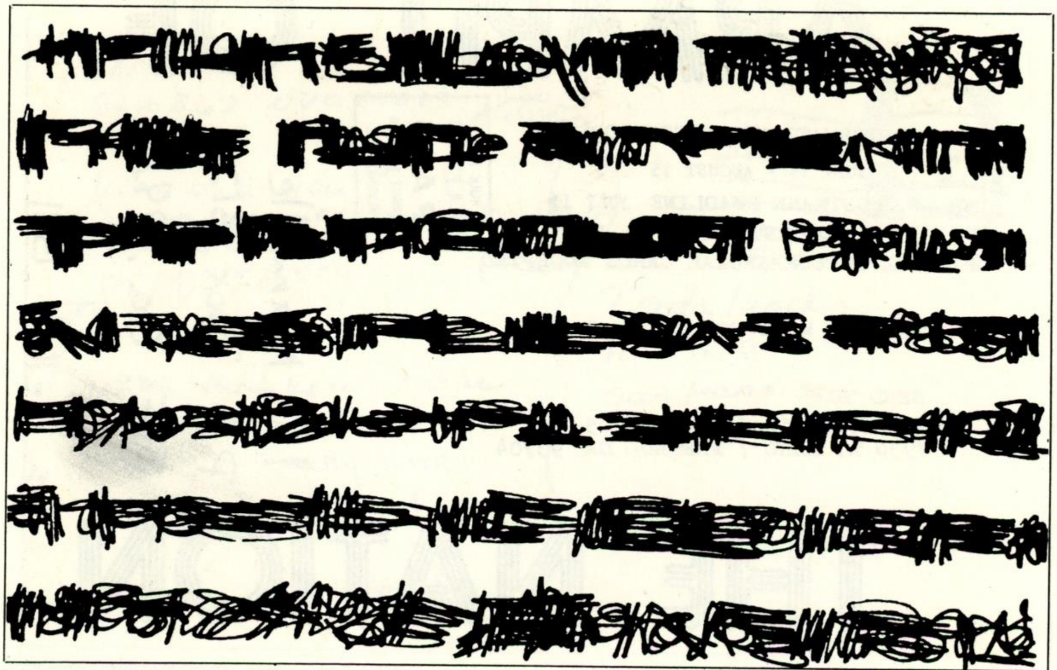
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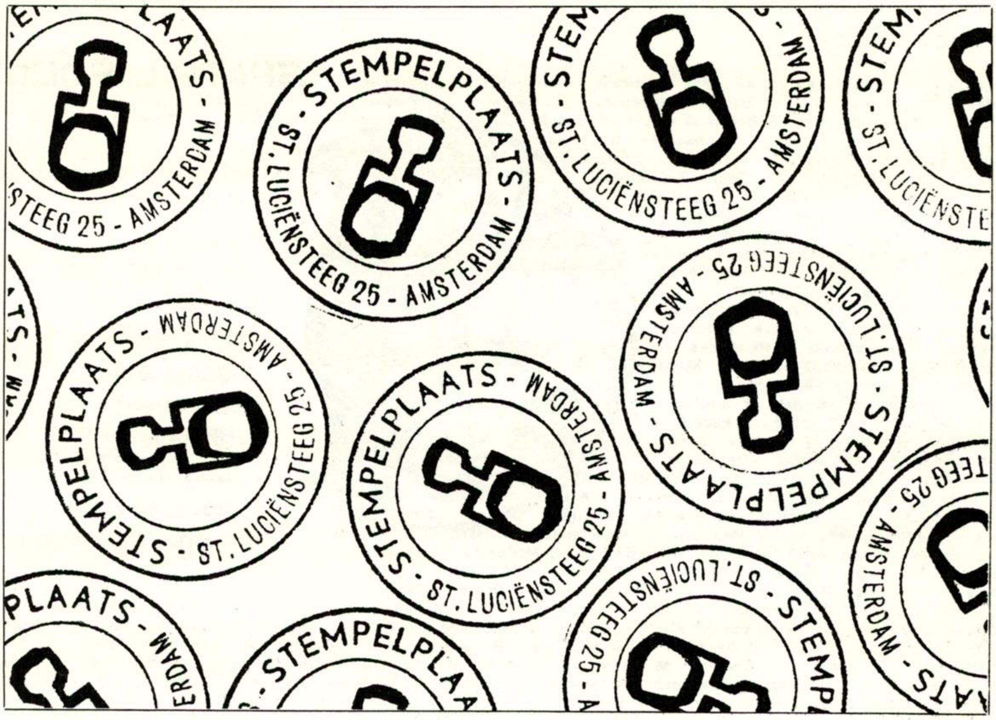

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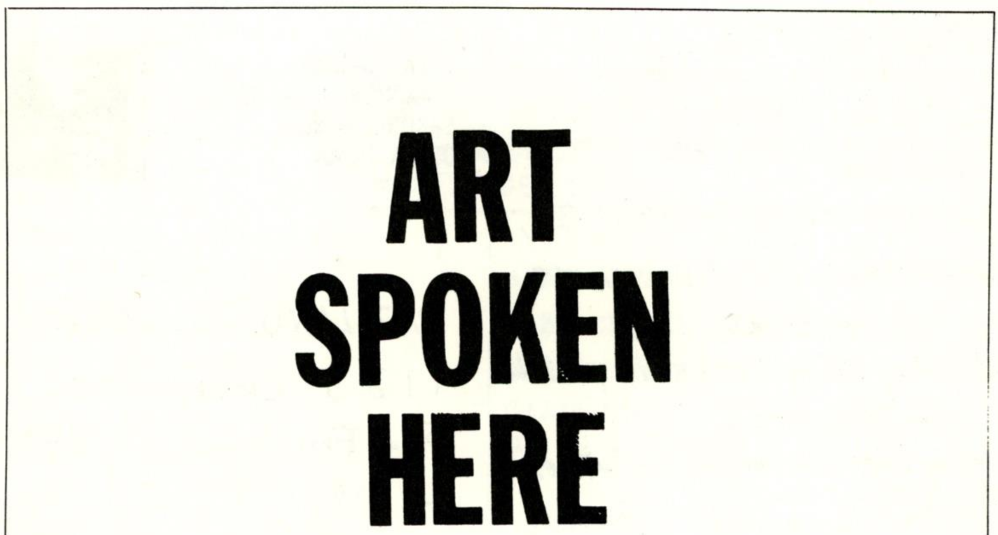
Mirtha Dermisache, Argentina

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mieko shiomi

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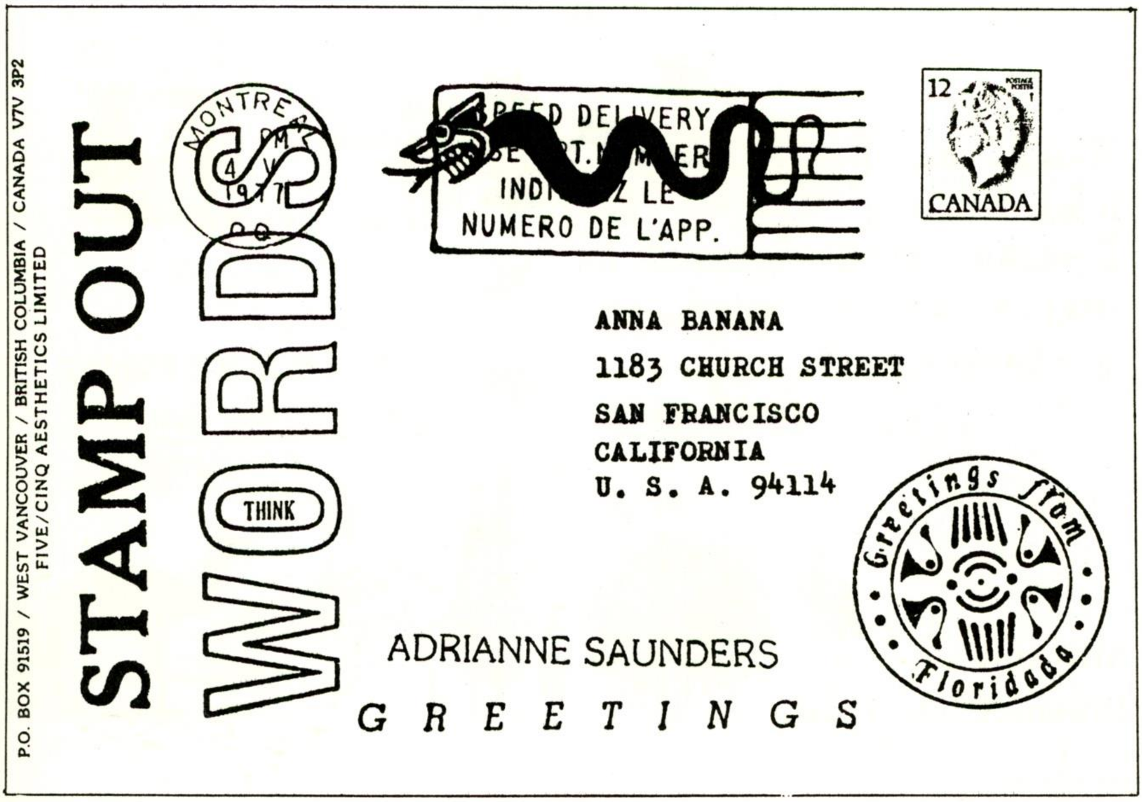
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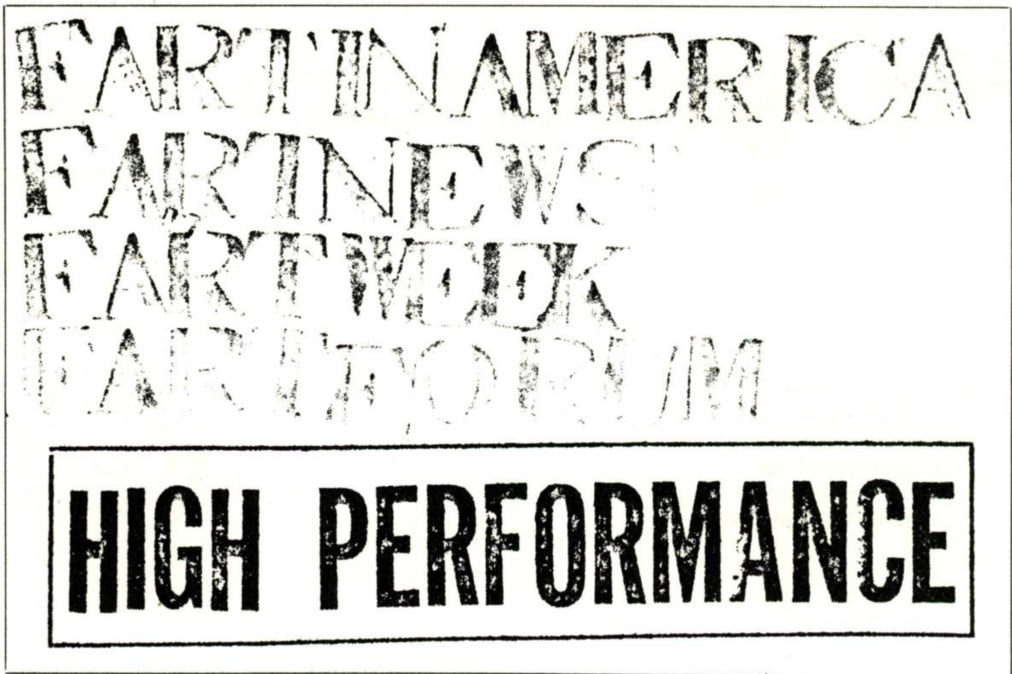

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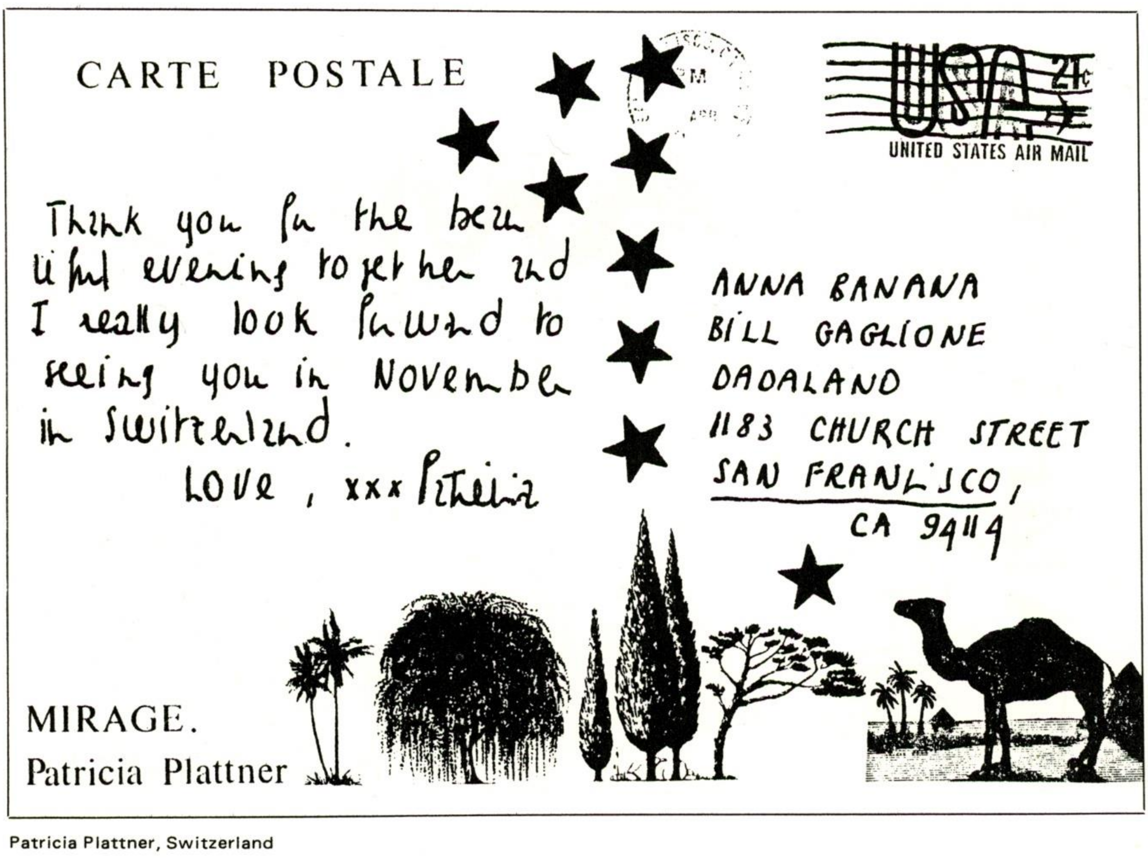





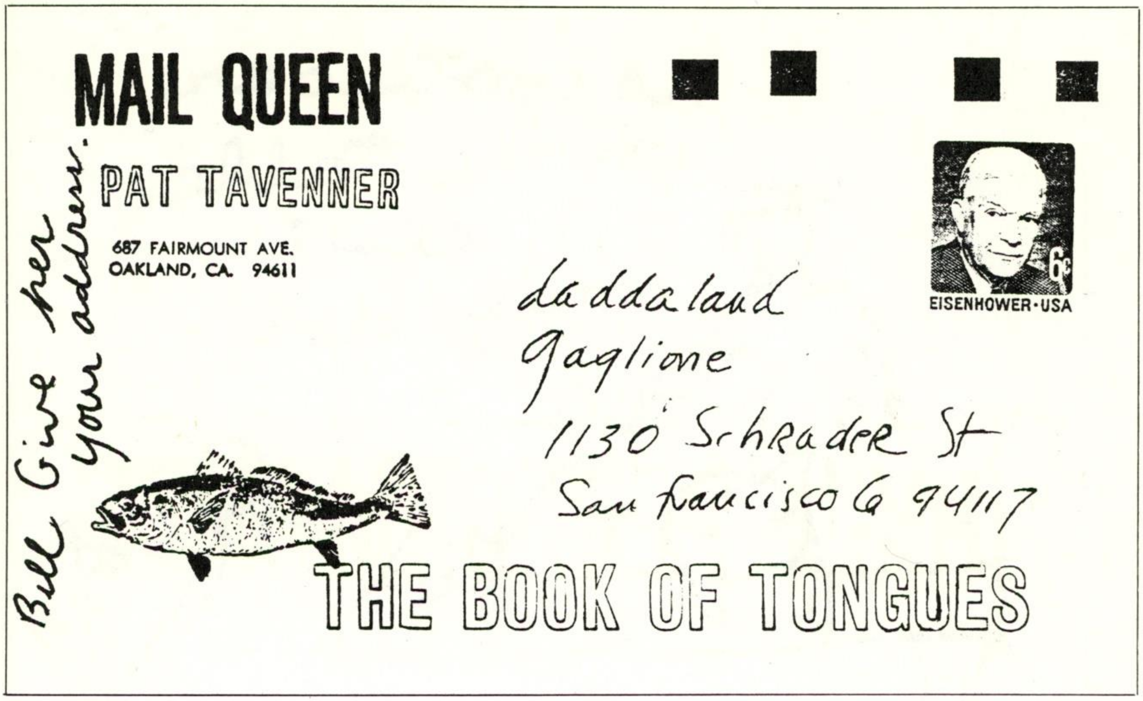

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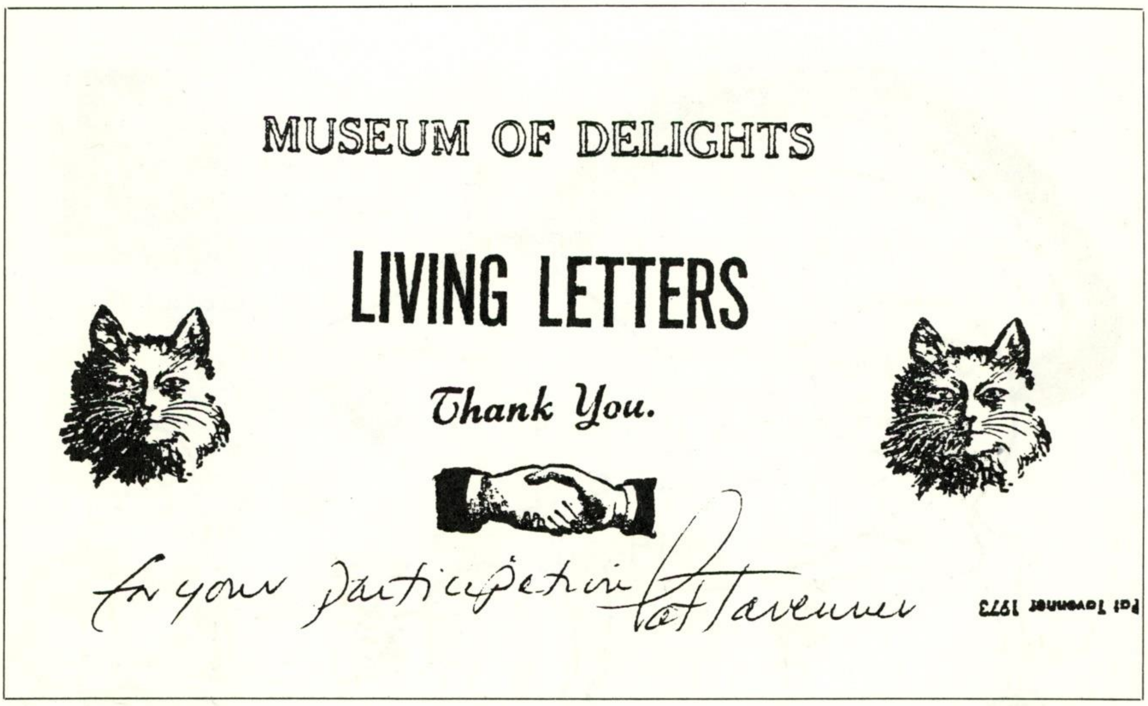



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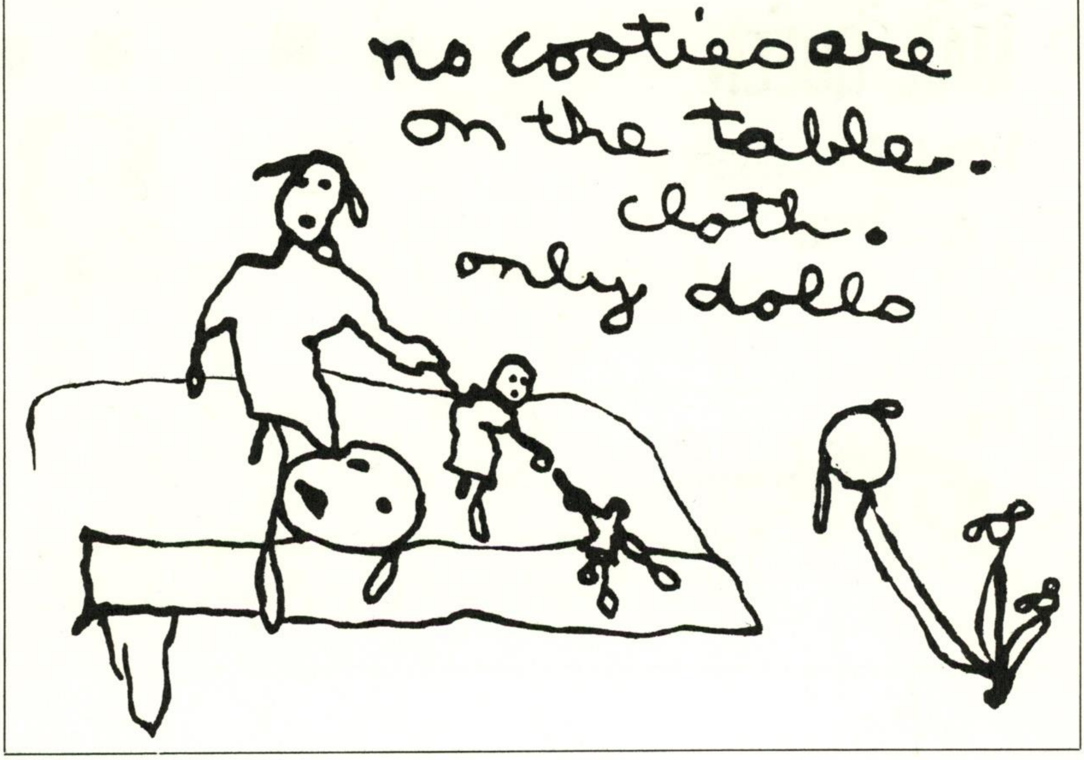



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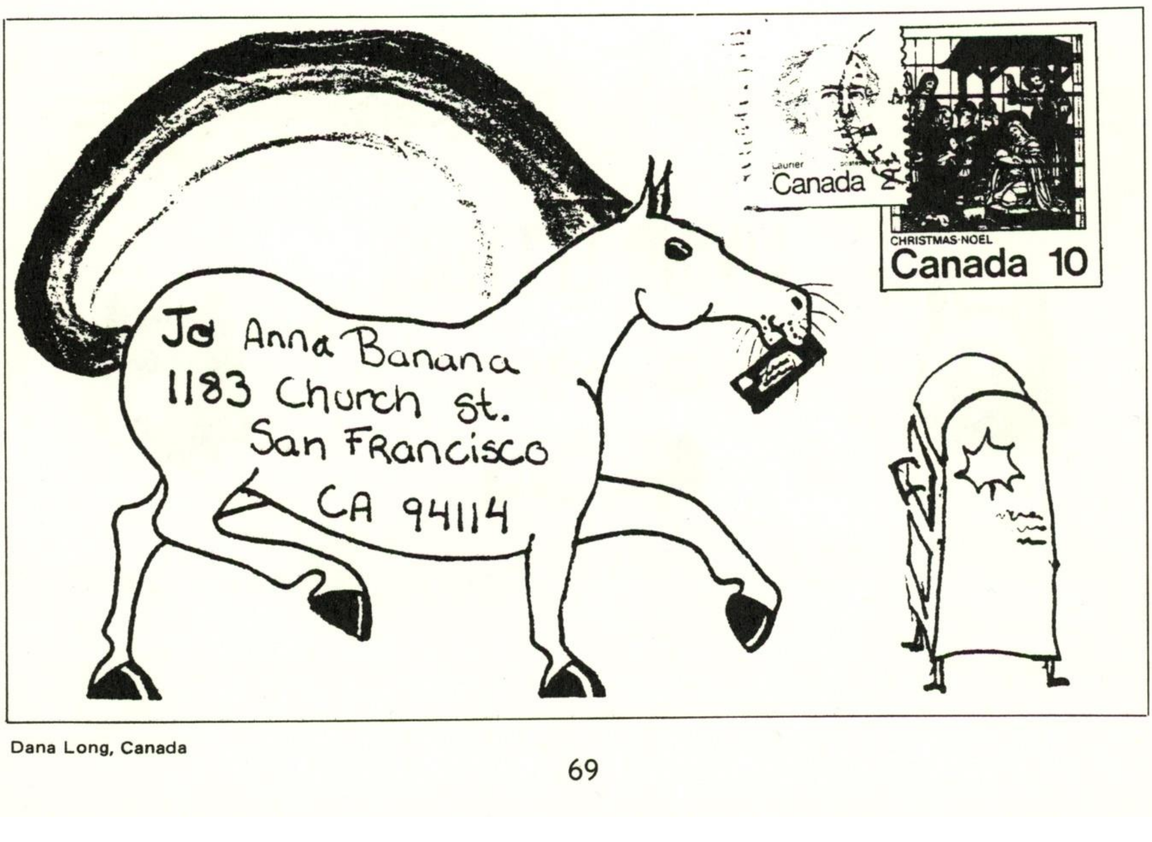


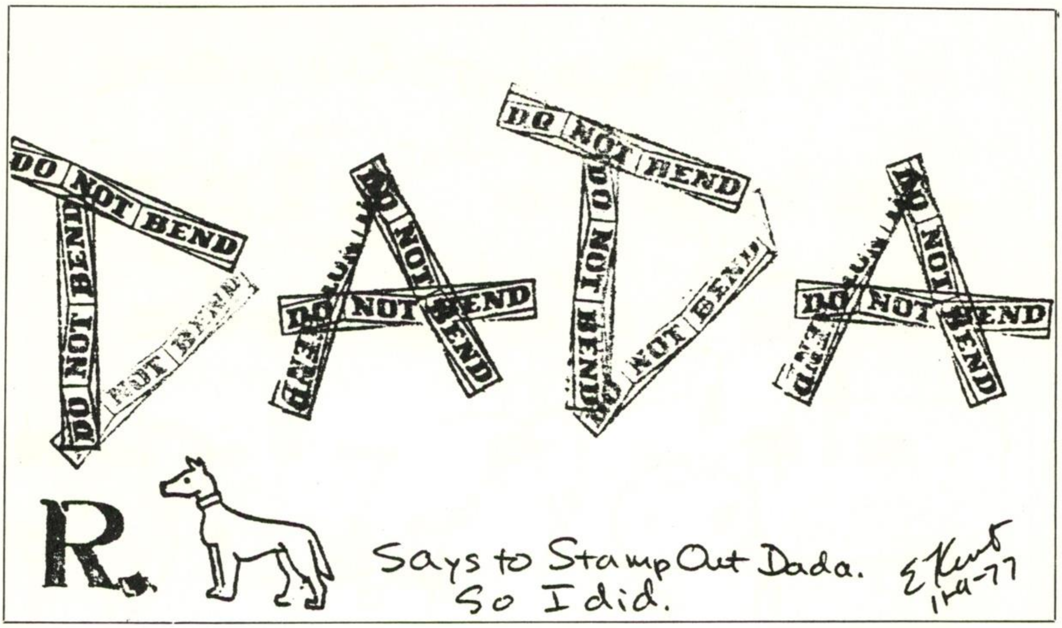

Pat Tavenner, USA



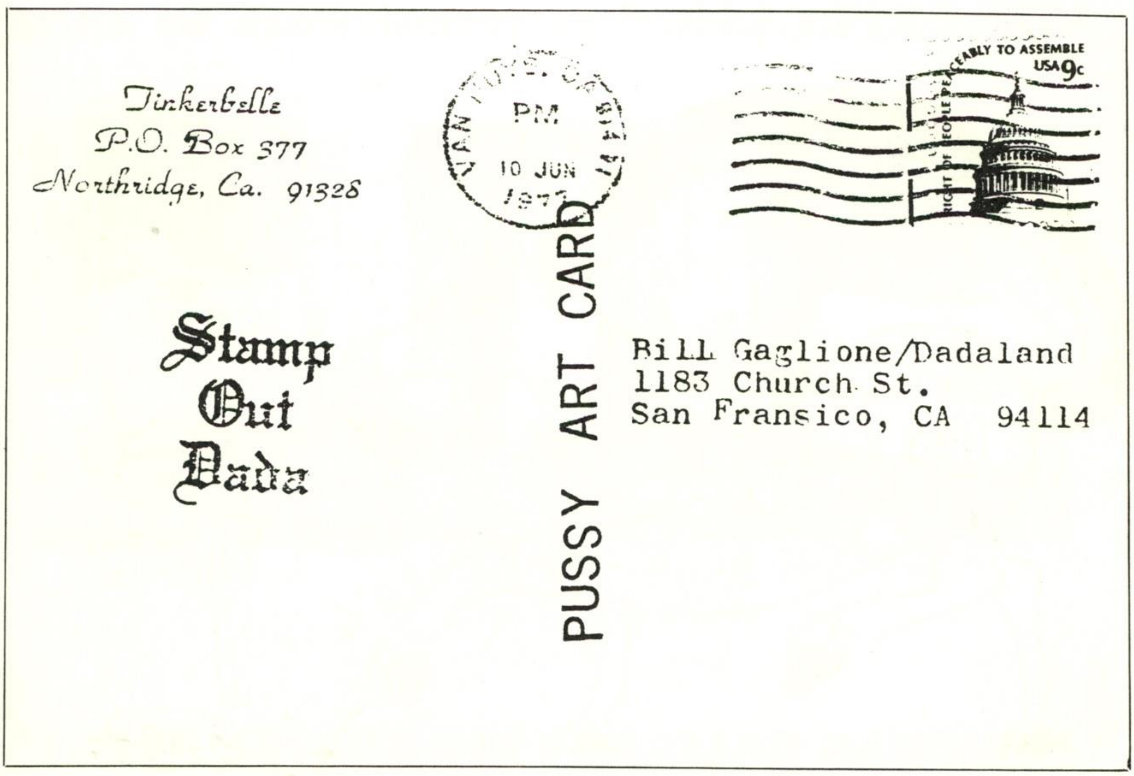

Barbara Bagg, USA



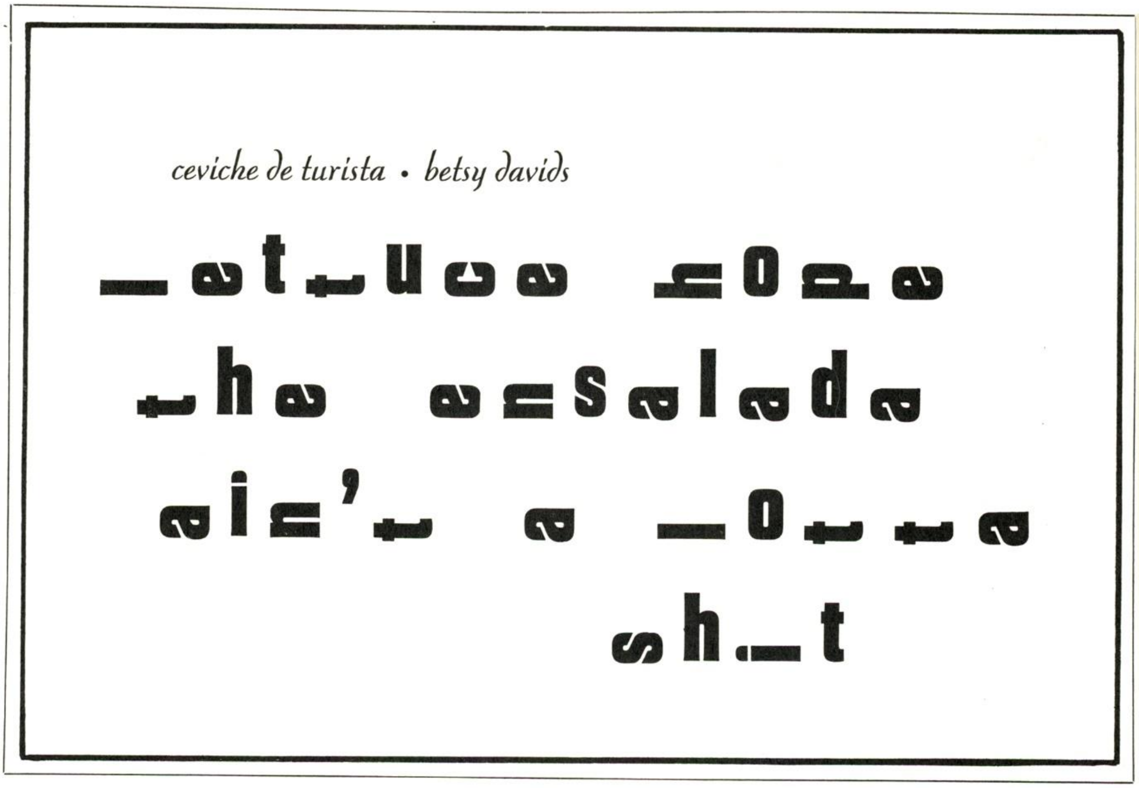

Dana Long, Canada



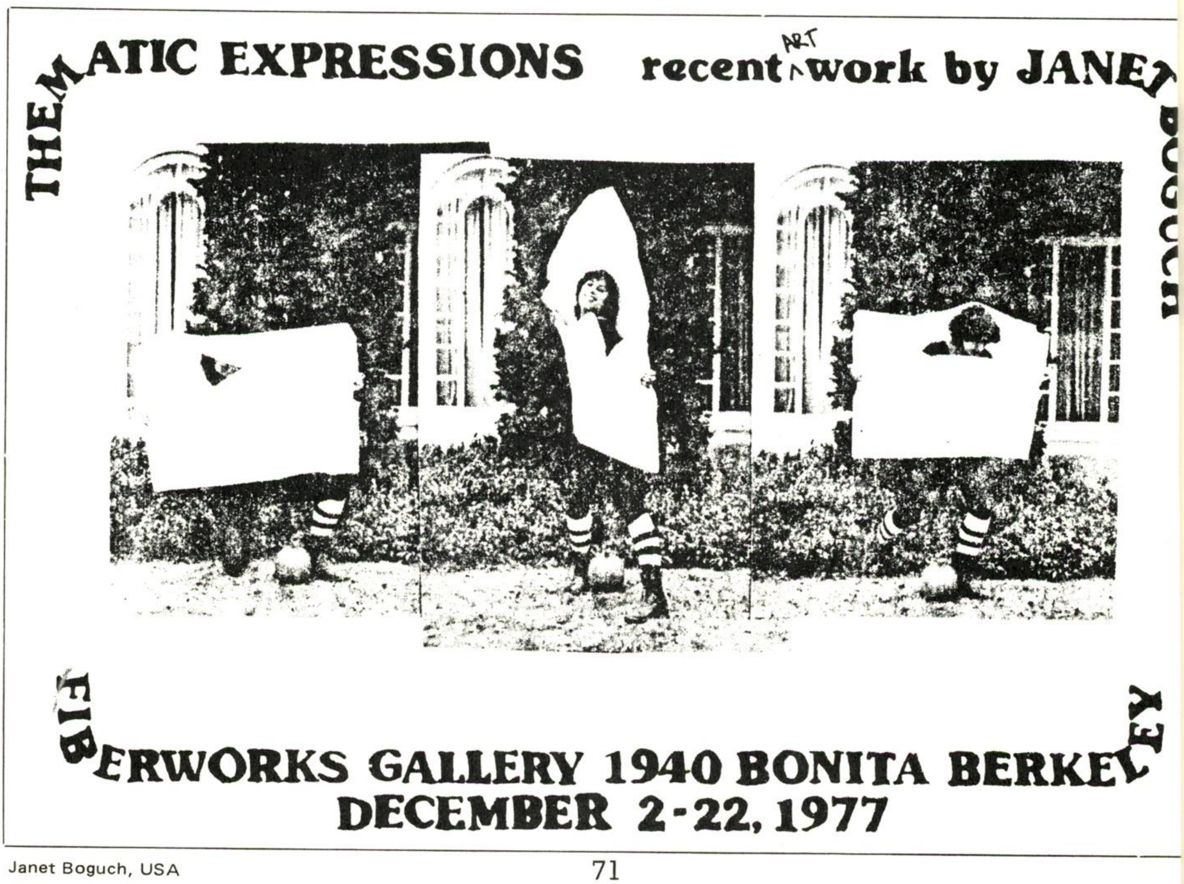

Eleanor Kent, USA



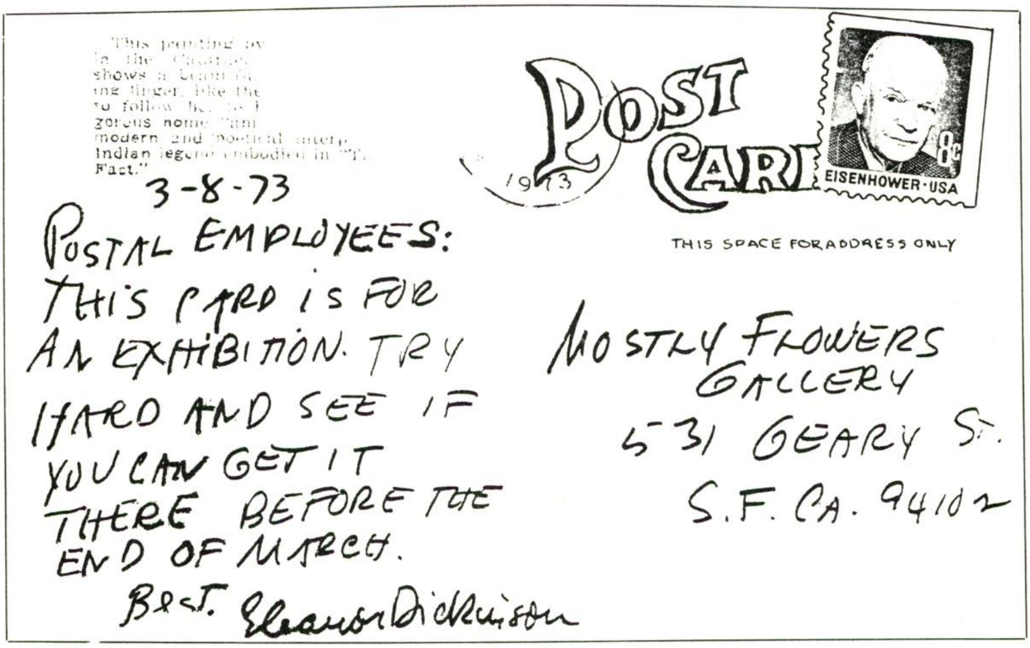

Tinkerbelle, USA




Betsy Davids, USA



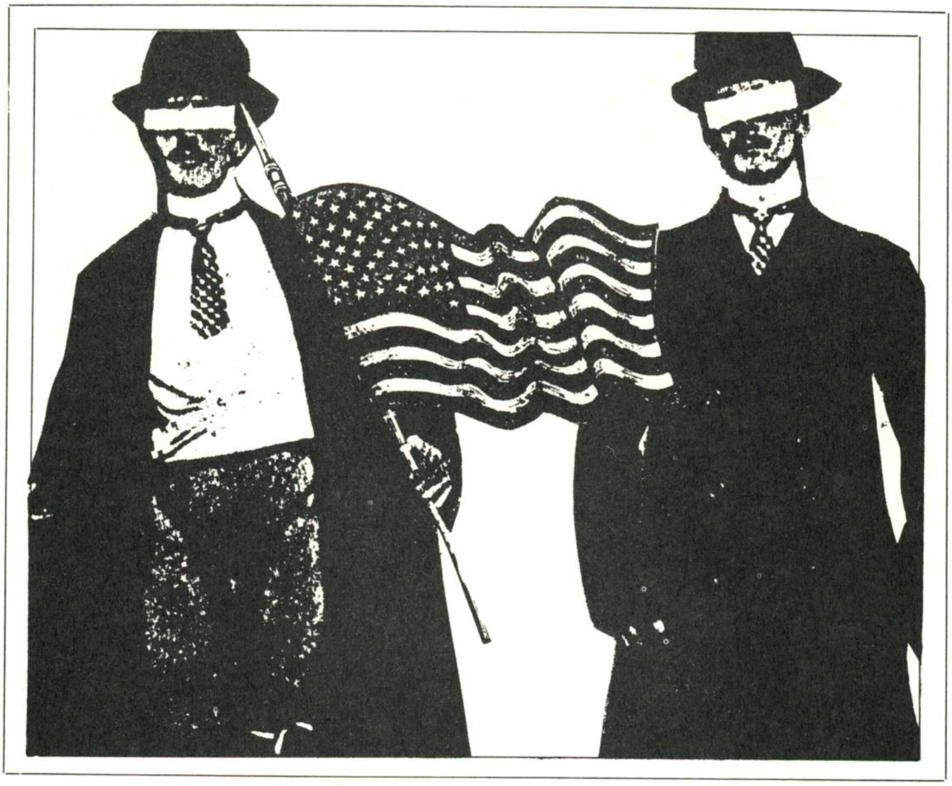

Janet Boguch, USA



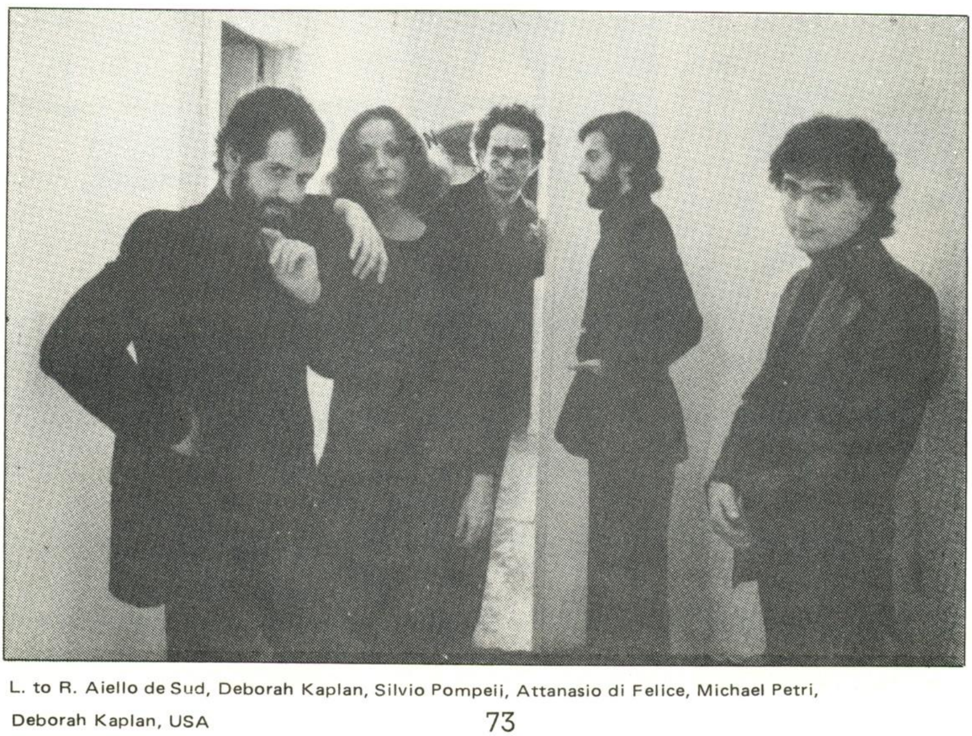

Eleanor Dickenson, USA




Bonnie Sherk, USA



Polly Ester Nation, USA



L. to R. Aiello de Sud, Deborah Kaplan, Silvio Pompeii, Attanasio di Felice, Michael Petri,
Deborah Kaplan, USA



Mary Ashley, USA





Rhoda Mappo, USA

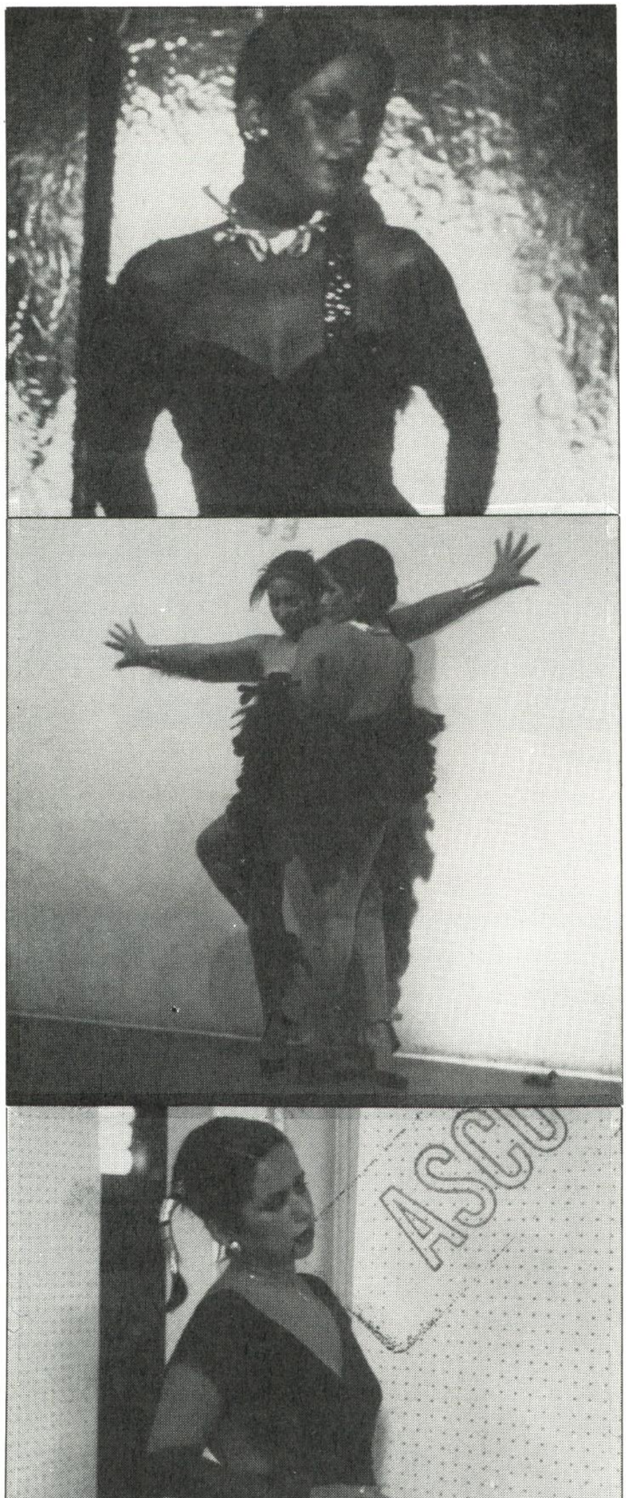






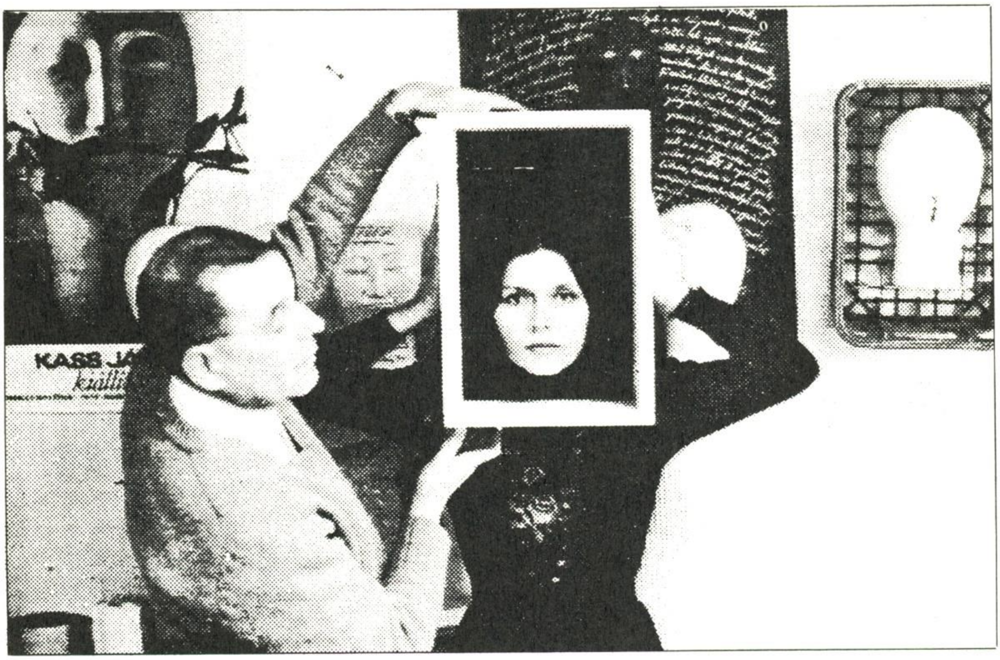
L. to R. Gronk, Patssi, Henon, Gamboa.

Patssi, USA

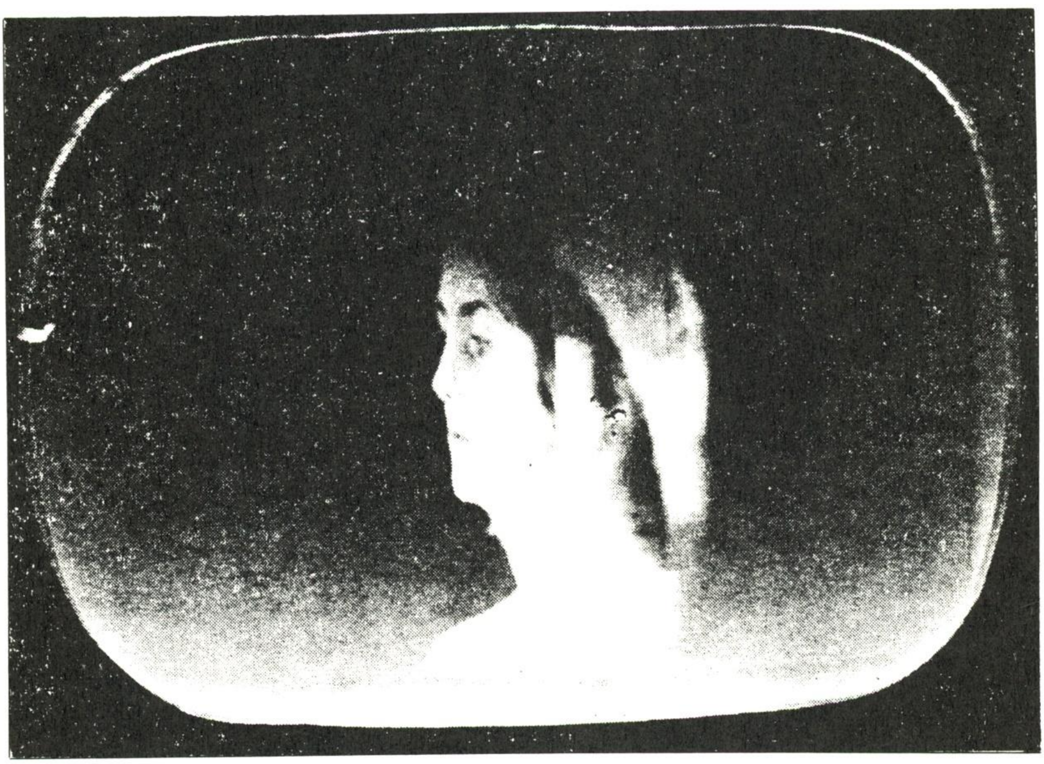


Photos by Gronk

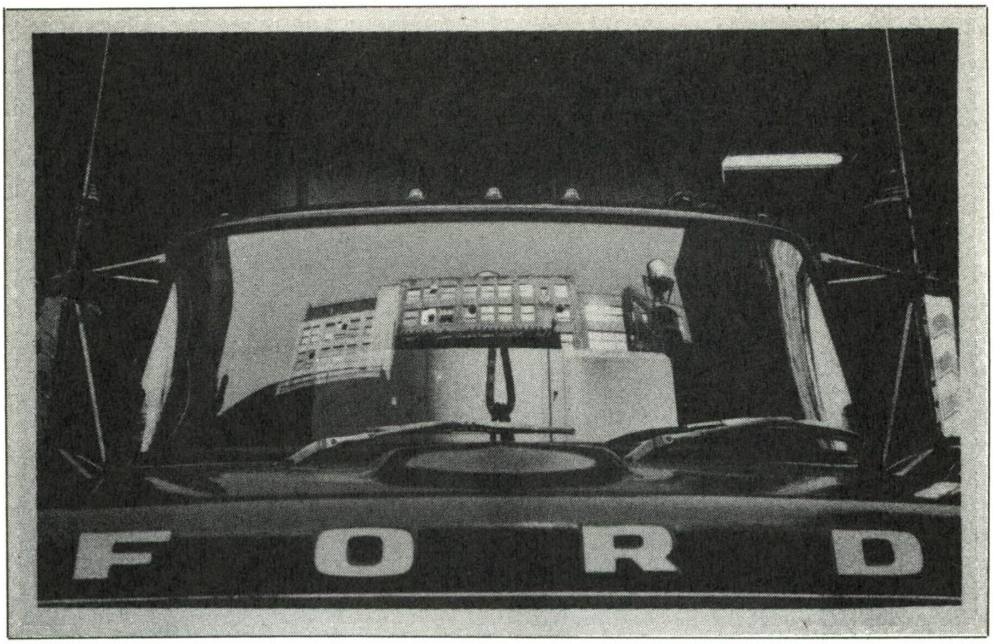
Patsi, USA



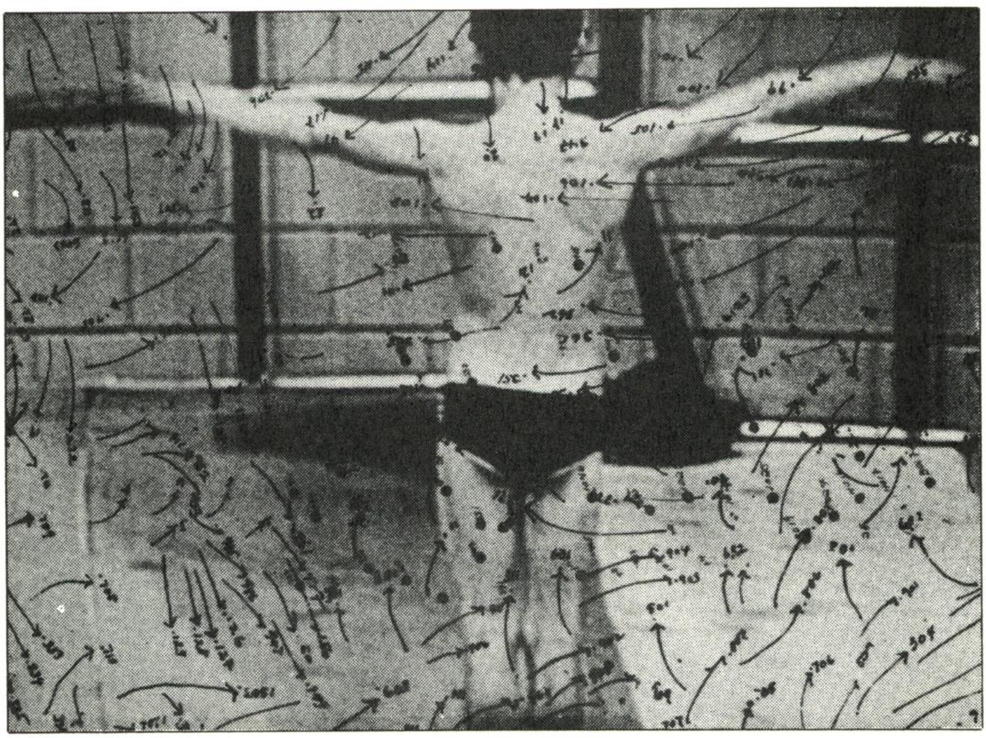
Katalin Ladik, Yugoslavia



Linda Evola, USA




Barbara Rosenthal, USA



Howardina Pindell, USA

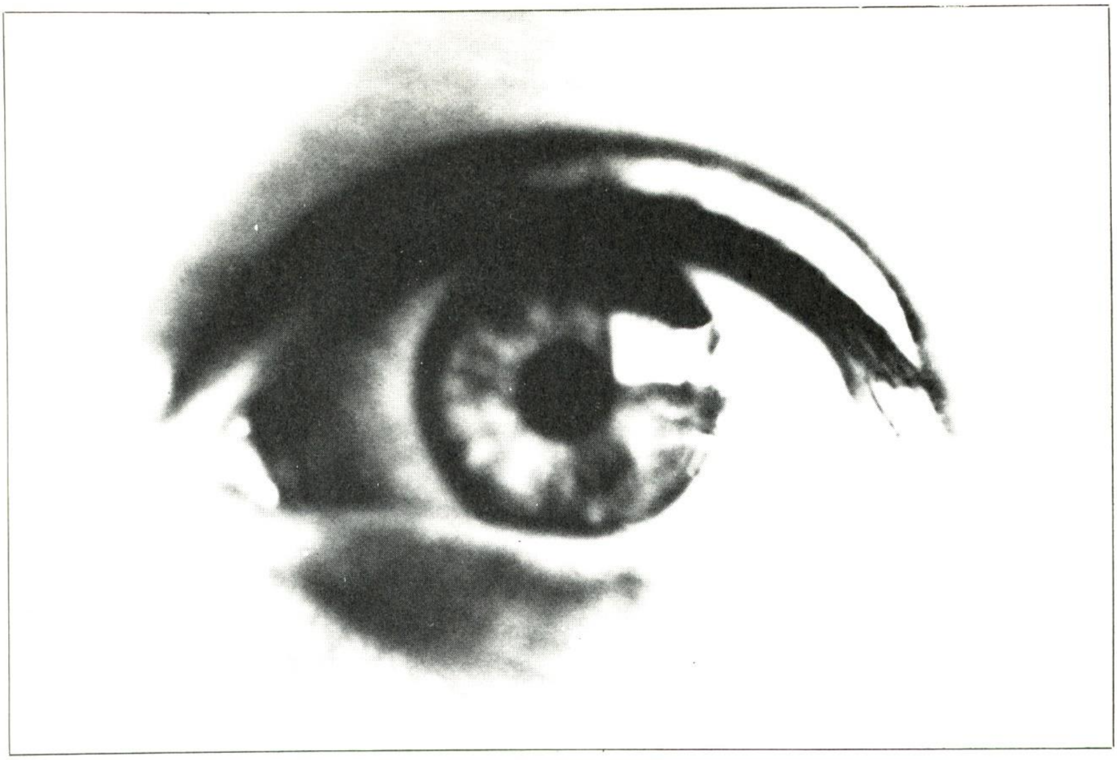


Teresa Zdzislaw, Poland,



Nicole Gravier, Italy

Photo—Jack L. Frank



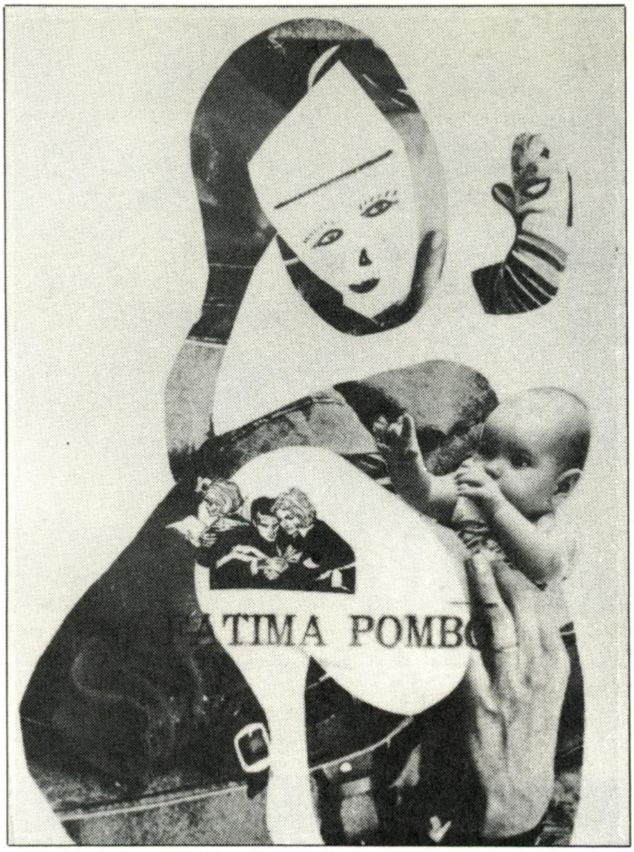
Nancy Frank, USA



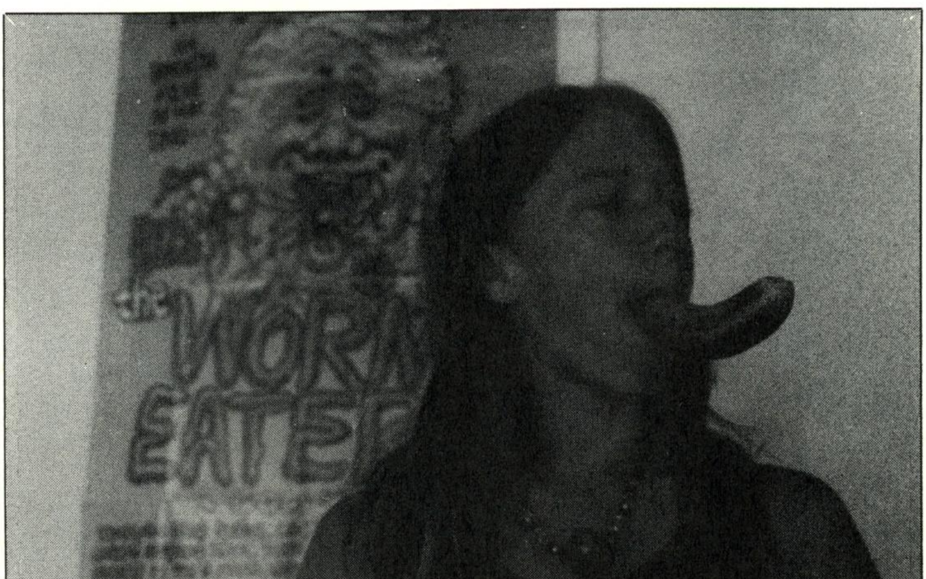
Photo—Marian Gray (H)ERRATA: L. to R. Bottom Row; Judith Barry, Bonnie Sherk, Moira Roth, Jo Henson, Helen Aylon
Top Row; Lawrence Alloway, Priscilla Birge, Fran Martin, Suzanne Lacy, Robbin Henderson, Natasha Nicholson, Lynn Hershman, Pat Tavenner, Sandy Ballatore, Mary Stofflet, Rita Yokoi



Marion Gray, USA



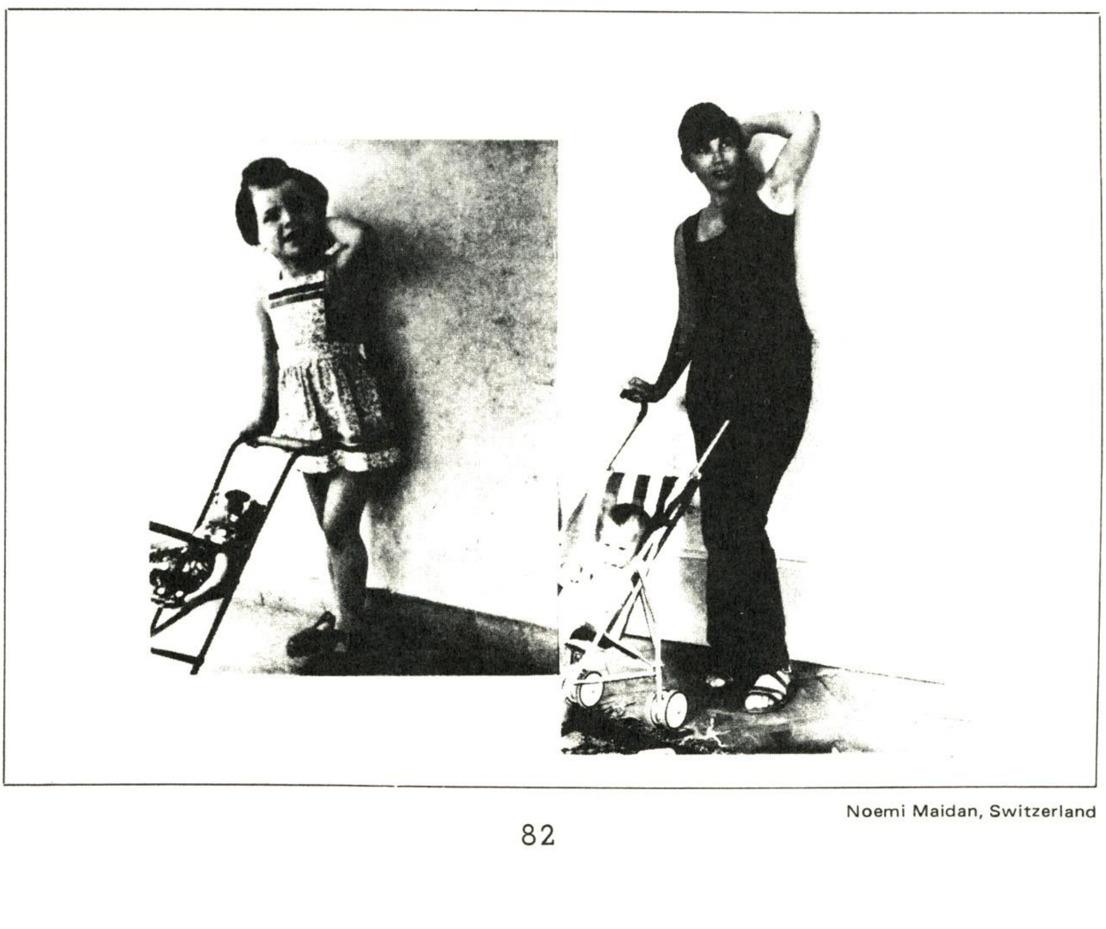
Fatima Pombo, Brasil



Ayn Cavellini, USA



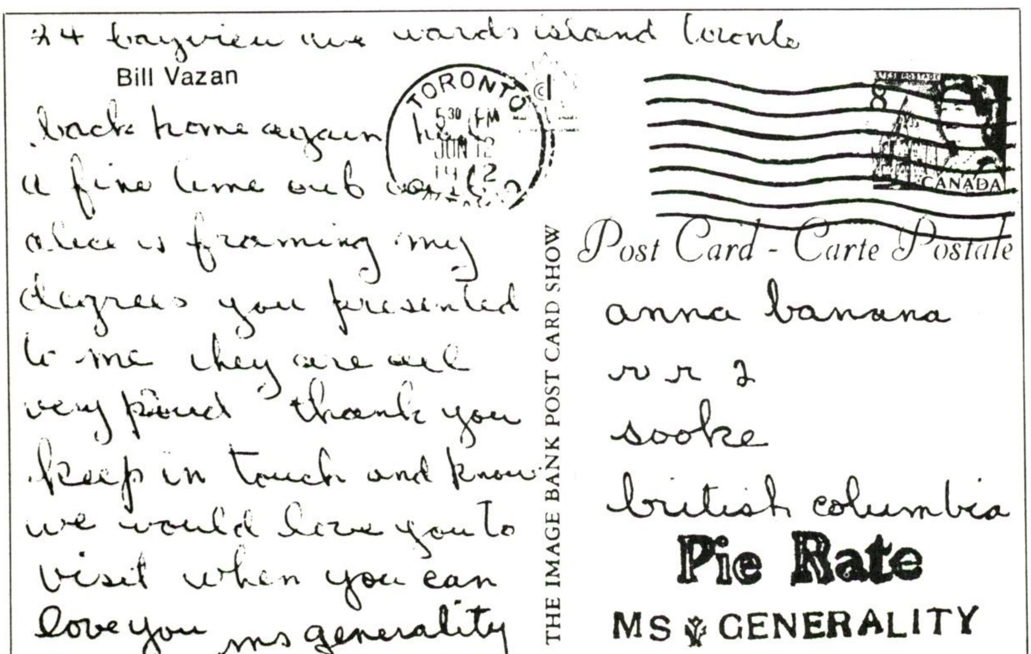

Marjo Schumans, Holland



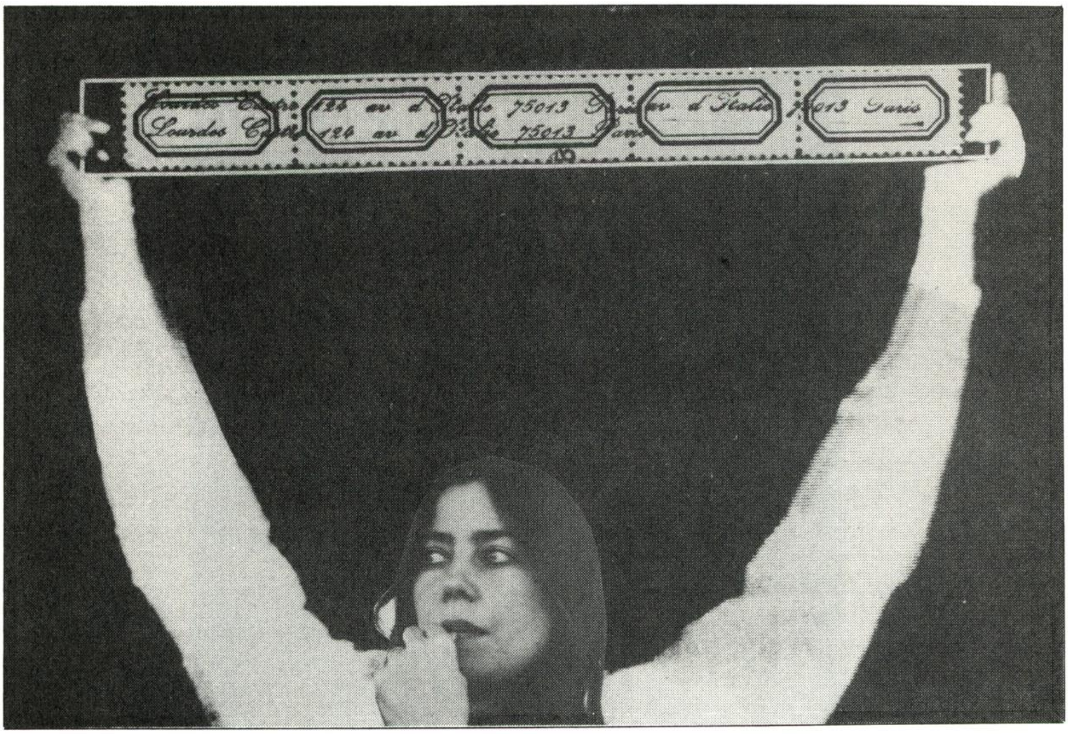
Noemi Maidan, Switzerland

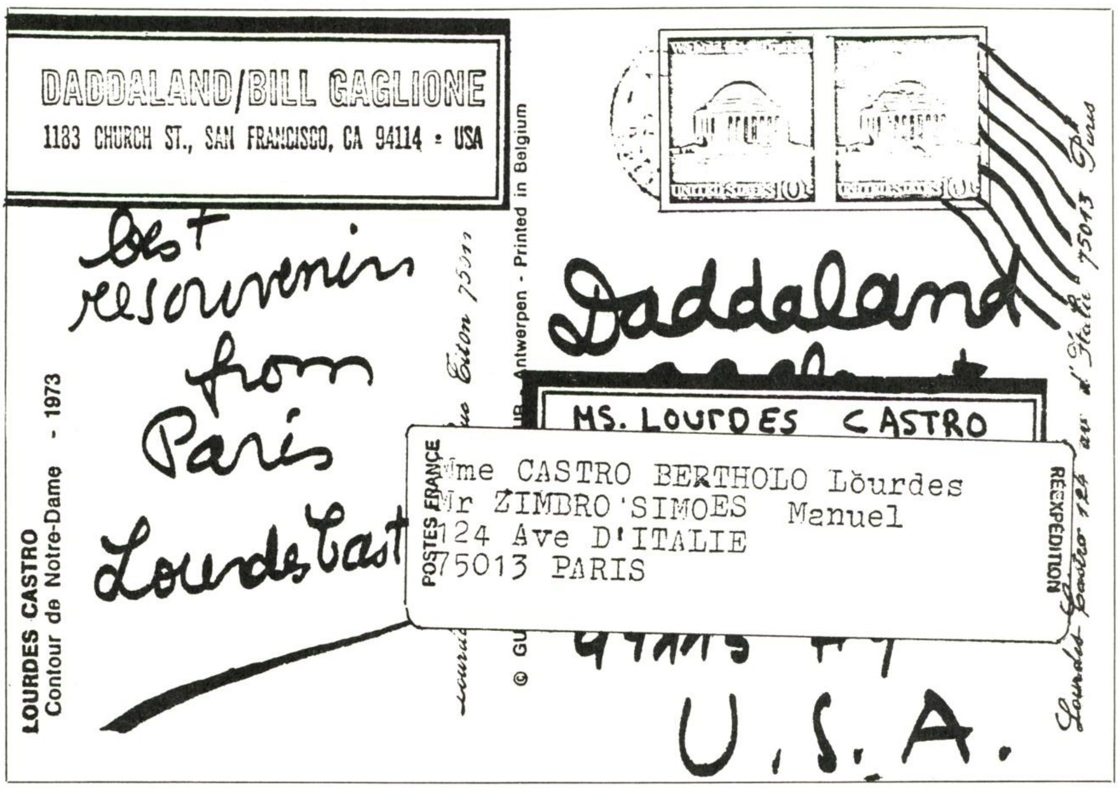


May Wilson, USA



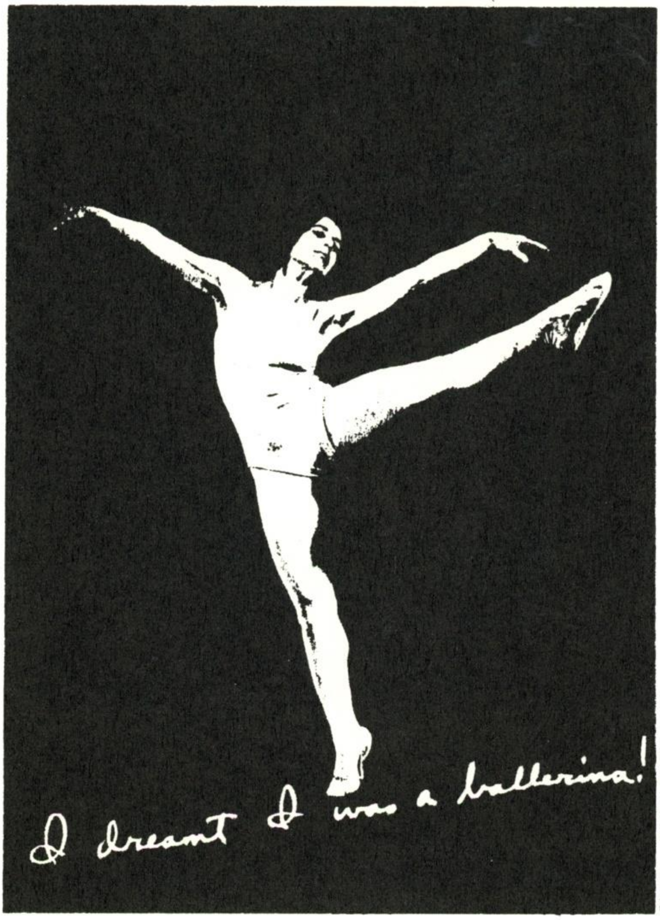

Ms. Generality, Canada



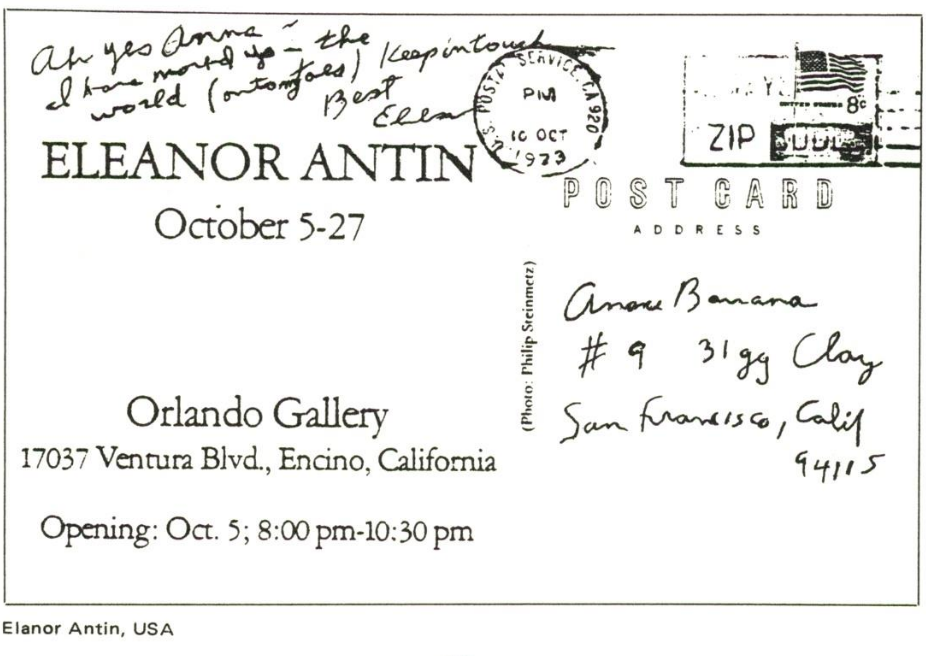




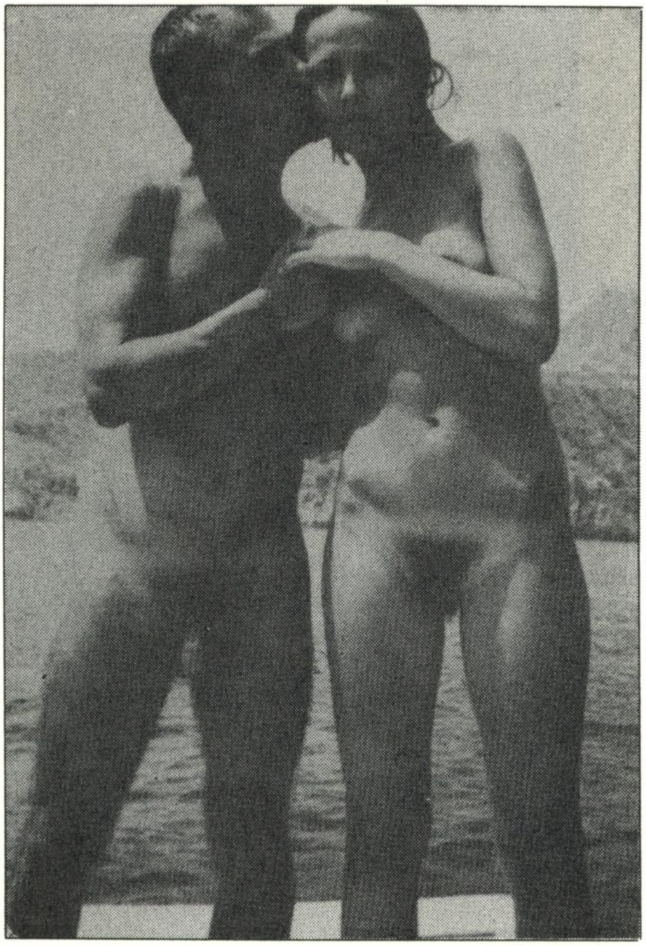

Lourdes Castro, France



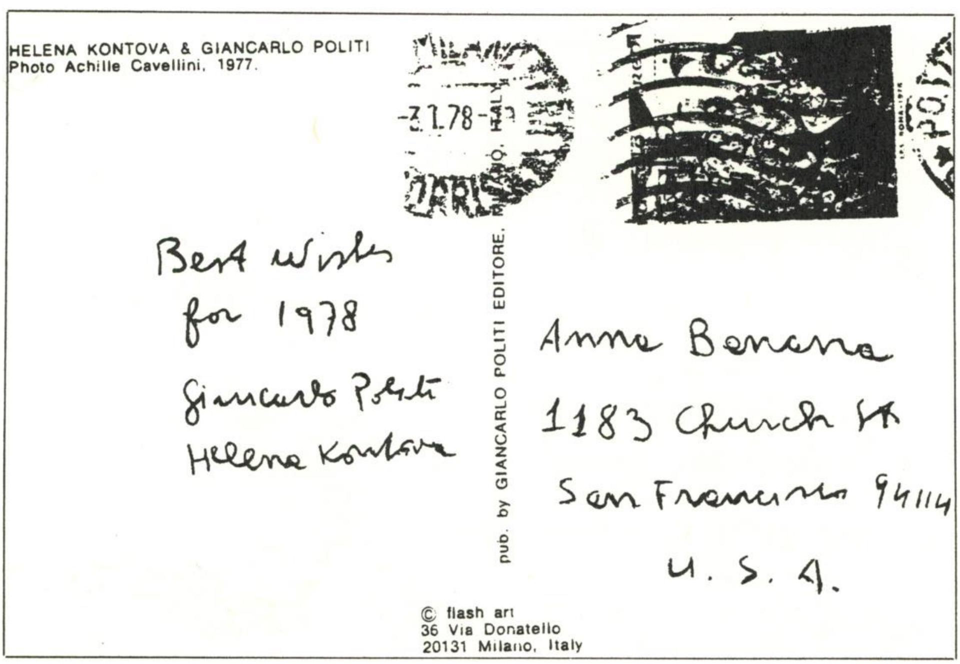

Photo—Philip Steinmetz




Elanor Antin, USA



Photo—Achille Cavellini






Pat Tavenner, USA



Linda Montano & Nina Wise, USA




Hannah Hoch, Germany

# CORRESPONDENCE ART

7791 ,12 .tpeS

:dnaladaD raeD

.em ot "ELIV" fo ypoc ym gnidrawrof rof uoy knahT
gnipoh ma dna ssenlufthguoht ruoy etaicerppa od I
erutuf eht ni uoy htiw gnidnopserroc eunitnoc ot

:si sserdda wen yM

nadroJ adniL
4 tpA .tS eniP 0611
.aC ,ocsicnarF naS
90149

:niaga sknahT

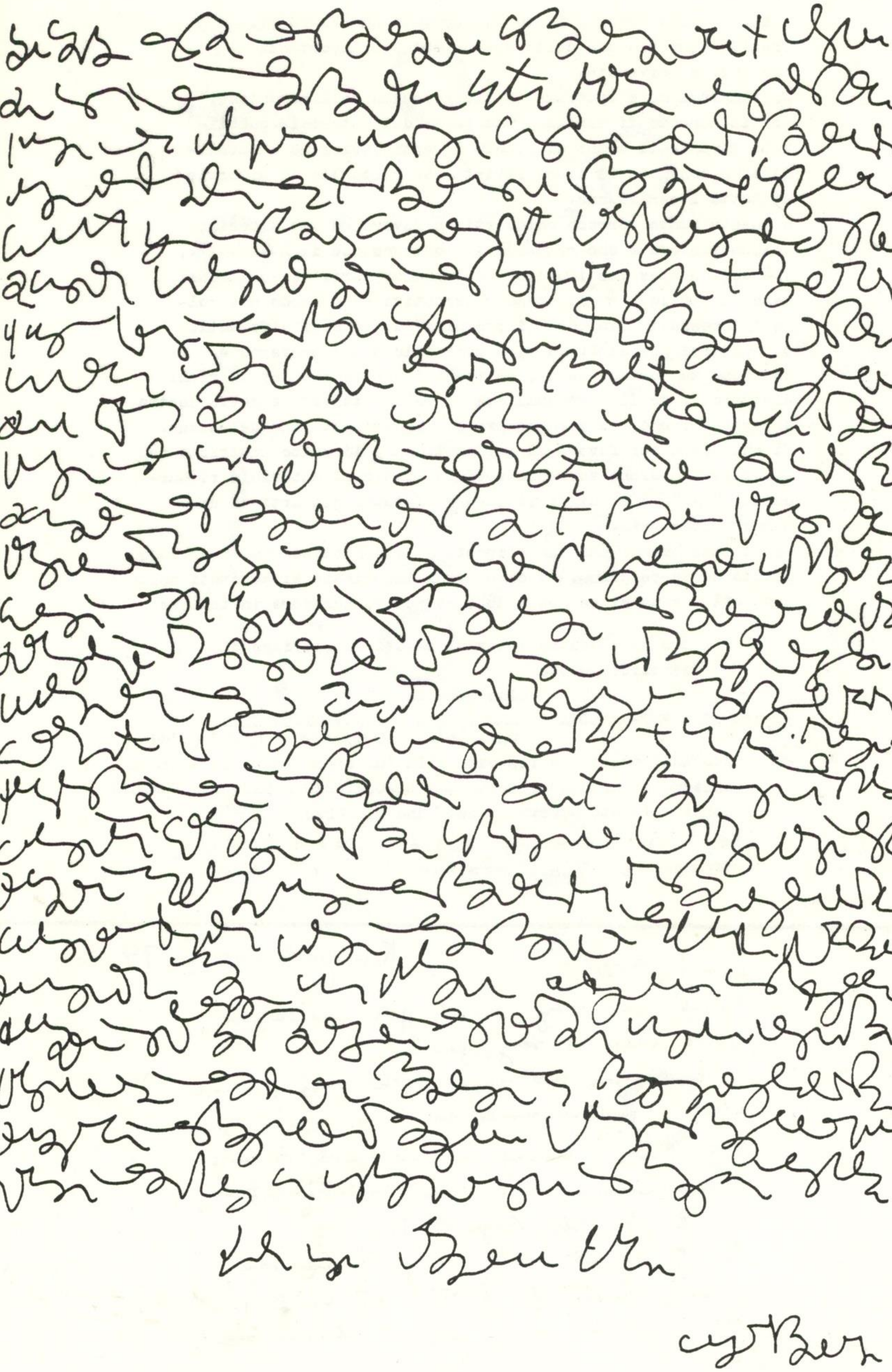
nadroJ adniL

May 19,

Dear Bill:

Thanks for your post card and your promise to publish my lett[illegible]

Marian Palla, Czechoslovakia



Marian Palla, Czechoslovakia

CARO AMICO

Abbiamo molto gradito il tuo intervento ad EVENTO 77.
Crediamo che sia una delle operazioni più importanti
tra quelle pervenute.
Ti ringraziamo e speriamo in una prossima collaborazione,
per il momento ti mandiamo una parte del materiale pubblicato durante il corso di EVENTO 77 e ti invieremo a pubblicazione conclusa il libro-rivista che raccoglie il materale
di tutta l'esperienza.
A questo punto vorremm chiederti un favore ed una ulteriore
collaborazione e che riguarda il convegno che il L.A.I.C.A.,
The Los Angeles Institute of Contemporary Art, organizza nel
mese di Aprile , sugli spazi alternativi ed essendo noi molto interessati alla cosa ti preghiamo di tenerci informati,
di mandarci gli atti( se ti è possibile ) del convegno e
nel caso tu partecipassi , potresti ( sempre che non ti rechi
disturbo) fare il portavoce della nostra attività e della nostra
esperienza, che è e sarà sempre più indirizzata in quel senso.
Ti chiediamo per favore di mandarci anche l'esatto indirizzo del
L.A.I.C.A. perchè vorremmo spedire tutto il materiale riguardante EVENTO 77 e quindi il lavoro di tutti gli artisti che
hanno partecipato.
Aspettiamo quindi una tua risposta , perdonaci se non ti abbiamo
potuto scrivere prima, ma come avrai immaginato siamo stati molto
occupati e scusaci se non ti abbiamo potuto scrivere in inglese.

Ora ti mandiamo i nostri saluti e speriamo di
sentirci presto

ciao GRAZIE

P. RICERCHE INTER/MEDIA MARA SITTI E MAURIZIO CAMERANI.
Mara Sitti Maurizio CAMERANI

P.S. RICEVERAI presto le risposte alla tua operazione, le abbiamo
realizzate durante il corso del LABORATORIO APERTO DI EVENTO77
che si è tenuto a Ferrara nel mese di Marzo

L.A.I.C.A { SE VORRAI COLLABORARE POTREMO SPEDIRTI TUTTO IL MATERIALE DI CUI DISPONIAMO

Mara Sitti, Italy

---

Dear Bill, New York 15.VII/77

Thank you very much for invitation.
Your idea is very good.
I send you two pages with my postcard
about , post consumer art !.
P.S. Now I living in New York because
I scholarship Kosciuszko Art Fundation.
I will be till August 30.
On July, 25 I am going to Canada
and probably to East Coast U.S.A..
If I will be in Frisco, I call to you.

Your NATALIA LL

Natalia L.L. Poland



Dear Anna, I just read you the "Obscene" postcard trial. In VILE... I

FIRST CLASS

think I know how these things can happen.

As you might know A & Art Gallery was just open Oct. 8 named after me I am a founding member. Well our three show goes up Dec. 2 and the Gallery name is being changed because of public reaction to the <u>words</u> "Ms. Pitts"



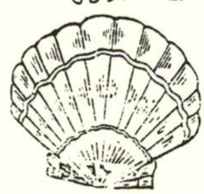
women have not wanted to join because of the name. That kind of thinking is alive.

The remarks were that Ms. Pitts is obscene.



I'm not the only gallery member so I can't stop the name change.

FIRST CLASS



Also I not writing many people now and would like to be. Maybe you can help. I would like to send my work around.

I am very interested in being VILE is there any special kind things you look for?

I'm not into blood & or dead things. But love armpits.

Here's my Arm pit 1976.

Love
Ms. Pitts

P.S. Thank's for send "VILE" so fast.

INSURED
No. 18900002168

Ms. Zazu Pitts, USA

Dear Bill,

I feel good about your decision to use the SWANK postcard, as it was not contrived for your next issue of Vile. Thanks!

Enclosed are the particulars of the show Sabina and I spoke of at the Congo Club. – Hope to see you there

Dali




Miss Elaine Neou

Elaine Neou, USA

11am
Thurs 11/3/77

Dear Dadaland,
The Museum of Temporary Art is in San Francisco for a big ART OPENING and other BIG Business

(415) 558-3465 → Please call this # any time today

MOTA will be presenting DC DIRT at this political poster opening & is interested in a possible collaboration (Dirt will continue)

I'm also looking for Irene Dogmatic
→ early in the morning I can be reached at the # on the bottom of page—Oval.. —I'll be working on a Dirt statement most of this afternoon at the ABOVE # (558-3465) — ASK FOR JANET SCHMUCKAL, DIRECTOR OF MOTA!

Hope to hear from you soon, —I've brought an attaché case with labeled jars of DC Dirt — JS

**Museum**
**Of**
**Temporary**
**Art**

"SINCE 1984" MEMBER 1975




Janet Schmuckal, USA

THE TYRINGHAM INSTITUTE
SHAKER SEED HOUSE
TYRINGHAM, MASSACHUSETTS 01264

MRS. LEONARD BROWN, DIRECTOR

6 November 1974.

Dear Anna Banana's Productions —

I have written to you several times over the past two years for material for my archives. Unfortunately, the letters have been returned to me. Now I have the address Klaus Groh has sent me. I hope it at long last connects us. Will you kindly put me on any mailing list you have, and also send me any past materials you have. I have a vast file of the mail-artists from all over the globe. And your material is a requisite factor in the corpus.

So I hope to receive the material, and am willing to purchase any you offer.

Warm regards,
Jean Brown.

Jean Brown, USA

To whom it may concern

I have heard rumors that you are coordinating an issue of your magazine that will deal primarily with correspondence art.

In the past year, as an artist, I have produced a body of work that consists of writing letters to specific companies and their replies to me. Before, during, and after I recieved their reply, I make or find images that deal with the issues I had inquired about. The images are color xeroxed, and mounted on one page with the letters, and then finally they are lemenated in plastic

I have enclosed 4 copies of the letters from one of these pieces, that gives the best example of the series (without having to see the images), with the hope that you might use them in your issue on correspondence art.

If it IS just a rumor, or you can't use them, then I hope that you will enjoy reading them. Thank you.

Sincerely
Elisa Tenenbaum

Elisa Tenenbaum, USA

---

Dear Anna – Let me have feedback on this. I look forward to meeting you – If you have anything else to show me for the g-zine. And if you hear of any parties, I'd love to go = I'm very new here!

– Carol

CAROL BERGÉ
EDITOR/CENTER
2920½ WHEELER
BERKELEY, CA. 94705

BULLY

Dear Anna Banana,
Thank you for all your
help towards my
thesis on correspondence
mail art.

Sincerely,
Anne Applewhite

Anne Applewhite, USA

---

## SIDNEY SECRET EXCHANGE

a secret desire to participate more than
mere be a spectator at the Biennale of
Sydney ~

And to know what Bill Gaglione's
secret is ~

and a less than secret desire for all
these people staring over my shoulder watching
to disappear and let me write a secret secret

Kate Williams
72/2.12 Crows Nest Road
Waverton 2060 NSW
Australia

Kate Williams, Australia

# DATA

October 4, '76

Dear Vile,

we received a card from you, not so long ago, where you asked us to review your magazine. This we would gladly do, or at least decide to do or not, if we could just give it a glance! Could you please send us a copy of it?

We do have faith, but dadaland or not, what should we talk about? I always took it seriously that 'you shouldn't let other people get your kicks for you'!!!

Looking forward to reading/seeing you soon.

B. Radice

Barbara Radice
associate editor

Barbara Radice, Italy

# BACKWORKS

Bill Gaglione
DADALAND
1183 Church Street
San Francisco, CA 94114

Nov. 19, 1977

Dear Bill,

Nothing like waiting most of a year for an answer to your letter—I hope you'll forgive me.

I wanted to thank you for the samples; if we owe you anything forthemplease let us know. We are not able to carry very current material here at Backworks, mainly because there are xx other sources nearby and it seems unwiseto make too much duplication of stock whenthe number of customers is still relatively small. We have been exploring just how current we will become, but at this stage are still back in the early seventies. It seems best for the moment to refer requests for VILE et al either to one of thelocal outlets, or directly to you. If you have any flyers or adverisihng cards you want to distribute, we will be happy to hand them outin the shop; also we are open to exchanging ads in our catalogue for ads in something of yours.

My personal check for $3 is enclosed, since I wanted to buy some postcards (assorted). I am also curious if youhad anything to do with,or know anything about,a particular postcard from several years ago in which all the parts--the stamp box, the address divider, the identification, etc.-were hand stamped with rubber stamps. If there are any available from you, please include in the above. If they are more expensive, send xx me the price.

While I'm afraid that my ordinary typing is bad, thisrecalcitrant typewriter (the space bar is brokem, not my thumb) is driving me up the wall. Let us know if you are interested in an ad trade or whatever (we promise to answer more promptly!).

Sincerely,

Barbara Moore



Barbara Moore, USA

Dear Dadaland- Sept. 10 '77

Thank you so very much
for all of your help... and the
lists :: Some of the information
was received in time for publication.

Please see pages 96 – 109; 120-121.
Thank you again for everything.

Best wishes for all
of your activities –

Howardina Pindell

Howardina Pindell, USA

---

Dear Bill: March 28, 1978

Received your note and was surprised to hear that you had not gotten the "ROOMS" catalogue I had sent way back in November/December with a letter containing the address of Eberhard Blum. Perhaps it went to Carl.

In any case, I am sorry it has taken me so long to respond to your request and am enclosing his address:

Eberhard Blum
Fasanenstr. 65
1000 - Berlin - 15
West Germany

Also enclosed is the press release and several articles that appeared at that time.

I may be out to the west coast some time in April. Definately to Los Angeles for the LAICA conference and hope to make it to San Francisco for a short visit. Will stop by to say hello.

My regards to Carl and best to you.

Sincerely,

Lynn

Lynn Cassaniti
42 Greene Street
New York, N.Y.
10013

Hope to see you in April

Lyn Cassaniti, USA

**tam tam**

Adriano Spatola & Giulia Niccolai

43020 Mulino di Bazzano

(Parma - Italy)

Dec 14th. 1977

Dear Gaglione,

thank you for your invitation! Both Adriano Spatola and I are sending you two visual poems each for the anthology you are editing.

We expect to be in Los Angeles by the end of February (possibly for the opening of <u>Artwords</u> at Laica) and we hope we will have thechance of meeting you.

We will be staying at Paul Vangelisti's whom you probably know.

Looking forward to this, with our best wishes for your work

G. N.

Giulia Niccolai, Italy

---

PLUTO PROJECTION

I am presently preparing a concept piece which contrasts the scientific and artistic perception of Pluto for the show, "Nine Artists, Nine Planets", at the Griffith Observatory, (June 7 thru Aug. 1). As part of the Monday night, June 7 opening ceremonies, I invite you to submit to me slides of surfaces you might like to see projected on Pluto. These might feature your current work or any image you feel would be mind expanding. The series will feature round images photographed on black backgrounds or projected thru a stencil which will round off the slide's corners to produce a circular form. A tape played along with the slides will announce the artist's name while the slide is being viewed, and a listing of contributing artists will be featured at the show.

Scientists are massing information about our solar system at an alarming rate; ruling out possibilities, structuring knowledge. Before "proven facts" lock us in to one specified image of the far out planet, Pluto, I invite you to join with me in submitting your personalized projection of that planet's surface.

Recieved + read your Dada land - sentence. Will include it in the concept piece Pluto: Fantasy Projection - about 8 pm. opening night.
Diane

Diane Calder Belsley, USA

ALISON KNOWLES
122 SPRING ST.
NEW YORK, N. Y. 10012

May 16

Dear Bill,

So busy, chuck-a-block busy as they say. I await the black book you so kindly agreed to pick up and send along. Forgot to ask you to insure it and wonder why if you sent it monday there is no notice for a pick up here. What I would like to do with your proposal for the international Dadaland Mailart is send out a request for objects for the new site of the House of Dust. Does that please you. I would like one page to have the following VERY PRECIOUS photo on it, in positive and without the black border, and the following invitation on the opposite page:

the House of Dust
an Alison Knowles work in Progress

is being relocated in California.

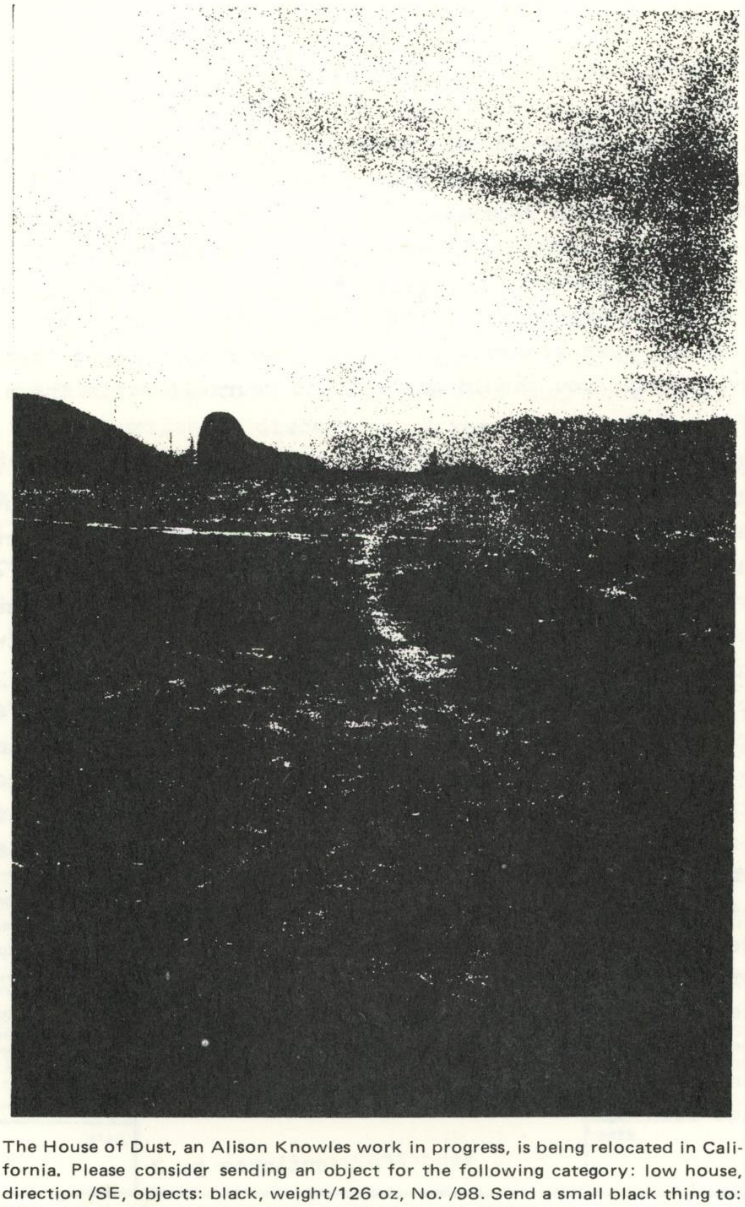
please consider sending an object for the
following category :
low house direction/SE objects:black weight/126 oz. (total) #/98

send a small black thing to: Michael Bell
1029 Oak St.#22
Oakland, Ca. 94607

best
Alison

P.S. return photo to:
P.O. Box 26
West glover, Vt. 05875
if there is time before July 24 departure.
if not, send to 122 Spring street

Alison Knowles, USA



The House of Dust, an Alison Knowles work in progress, is being relocated in California. Please consider sending an object for the following category: low house, direction /SE, objects: black, weight/126 oz, No. /98. Send a small black thing to: Michael Bell, 1029 Oak Street, No. 22, Oakland, CA 94607

Alison Knowles, USA

1

"THE 1984 MISS GENERAL IDEA PAVILLION FOUNDATION"
A BLUEPRINT FOR TOMORROW

WATCH YOUR STEP, BILL GAGLIONE

I want to address myself to all sulky Bay Area Dadaists and to Bill Gaglione in particular.
Bill, you are a promising young artist, handsome, spirited and not dumb. You made personal hits in the two latest Dadazines. You have become increasingly popular among younger art scenes and we are all awaiting the appearance of the next VILE with our eyes crossed. But, Bill, you have not yet "arrived". And I think you should get wise to yourself while there is still time.

Three years or so ago you were just one of the hundred West Coast correspondence artists that overflowed our mail box barely missing the "junk mail" file. Glad for a quick-copy page in 8"x10" notebooks, or an appearance in Fluxshoe or even a 3'x3' free artist ad in FILE. Gladder still to see your name appear in a FILE gossip section sandwiched between Anna Banana and Tim Mancusi. Then Robert Cumming helps you get some notoriety through a custom made controversy. People are suddenly interested in "that ineffectual art groupie". You do a couple of one man shows in Europe, a few performances and Flash Art takes notice. Arthuro Schwartz is talking contract. Gian Carlo Politi, Kenneth Coutts-Smith and even Willoughby Sharp go down on their hands and knees to peek into the Dadaland set where that Gaglione "jerk" is working. No less a personage than Jorge Zontal travels five thousand miles for the opportunity to share to share your photo-booth. Fans pronunce your name in dozen diff-rent ways, but they pronounce it, which is what counts.

....continues p. 2

GENERAL IDEA
ART OFFICIAL INC.
FILE MEGAZINE

DIRECTORS:
AA BRONSON FELICKS PARTZ
GRANADA GAZELLE JORGE ZONTAL

ADDRESS: 241 YONGE STREET
ART METROPOLE BUILDING
TORONTO CANADA M5B 1N8

DATE:

TELEPHONE: (416) 368-7787

Granada Gazelle, Canada

2

"THE 1984 MISS GENERAL IDEA PAVILLION FOUNDATION"
A BLUEPRINT FOR TOMORROW

And there was your family life; you are blessed with Dawn. Your real friends said, "Its great! She'll make him happy, he'll make her a great artist". The future looked as rosy as an art student's cheek after a bawling-out by the art history instructor. And then something happened to you. InAnna Banana we call it Temperament, in aa Bronson it's The Full Moon; in a relatively little known new artist it's something else.

And let me tell you something!General Idea has been working for thirteen years to win the reputation they have today. They had their flurries of discontent, I know, but they were single minded enough not to be swept off their line of vision. They were afraid to engage in building the 1984 Miss General Idea Pavillion-but they did, and it's their greatest performance. Years of dedicated work erected their solid sussess, and nothing can take it away from them. Monte C., the rebel, who won fame so swiftly, is still, at this writing, "at rest".

You Bill, are not important enough to get away with it. And when you are you won't want to. Art is bigger than yuo are, it can get along without you. But you, excuse me, can't get along without it. Granted that your art revenues are nothing to brag about, but if you are good you have a long career ahead of you. It's not necessary to make big money fast. Give yourself a chance! And don't forget how Jorge Zontal would come to your studio at six o'clock some mornings to help you with your dream assignememts. Jorge, who has been an artist since he was a kid and knows what it means to dream hard over a period of years. You could learn a lot from him.

....continues p. 3

GENERAL IDEA
ART OFFICIAL INC.
FILE MEGAZINE

DIRECTORS:
AA BRONSON FELICKS PARTZ
GRANADA GAZELLE JORGE ZONTAL

ADDRESS: 241 YONGE STREET
ART METROPOLE BUILDING
TORONTO CANADA M5B 1N8

DATE:

TELEPHONE: (416) 368-7787

Granada Gazelle, Canada

3

**"THE 1984 MISS GENERAL IDEA PAVILLION FOUNDATION"**

A BLUEPRINT FOR TOMORROW

You may wander why I take the time and trouble to give you a public spanking, but I think you have real stuff. That's why I say to you: Watch your step, Bill Gaglione and good luck!

99

Granada Gazelle



Photo by Marcel Idea

X GENERAL IDEA
☐ ART OFFICIAL INC.
☐ FILE MEGAZINE

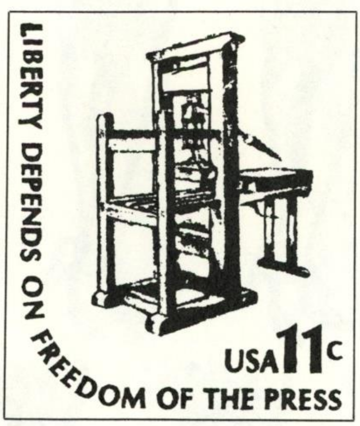
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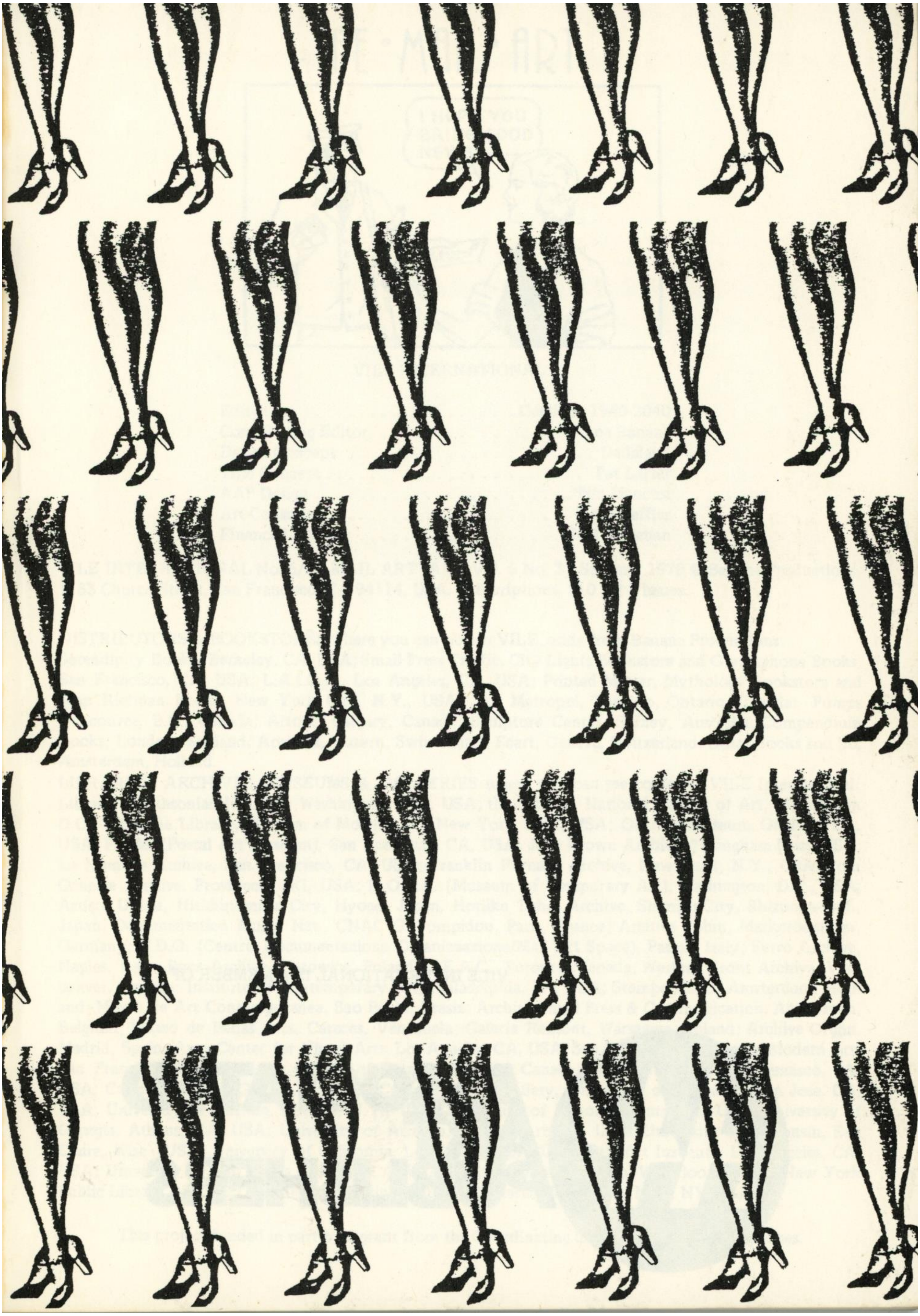
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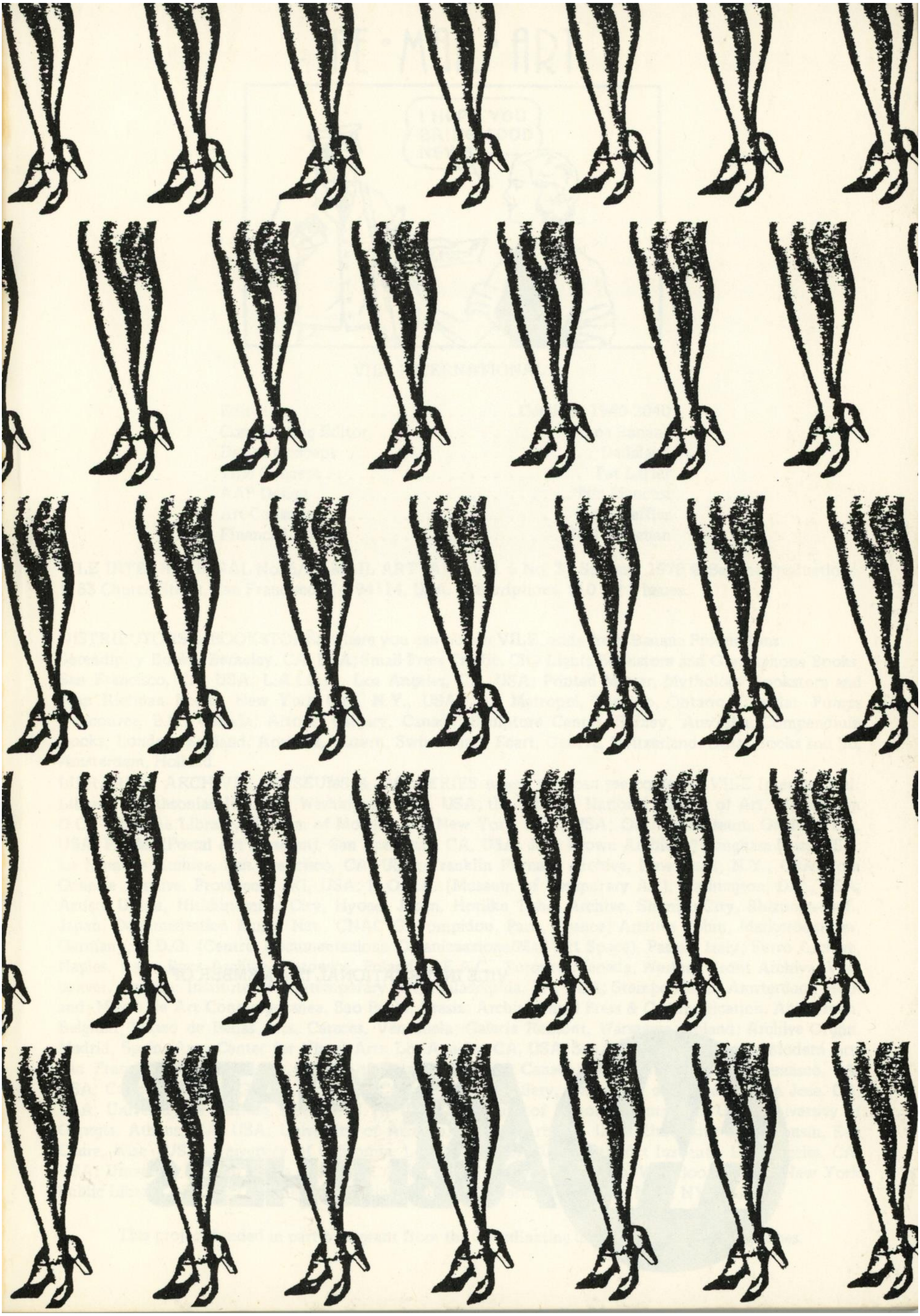
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# ART FOOL

BULK HEAD
EPIC

FEMAIL ART

FEM'AIL ART

SELF EXPOSURE

OH PUN LEGS

ARTTART

FEMAIL ART

DOSSIER EDITIONS
**Communication as Art**